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A M E R I C A N   P A I N T I N G S   V I I   1 9 9 4

Bruce Weber

## WILLIAM GLACKENS

1870-1938

### Bal Bullier

Oil on canvas, 24 x 32 inches  
Signed (lower right): W. Glackens  
Painted circa 1895

PROVENANCE  
Estate of the Artist

### EXHIBITIONS

Whitney Museum of American Art, New York, *William Glackens Memorial Exhibition*, December 14, 1938-January 15, 1939, no. 9; Department of Fine Arts, Carnegie Institute, Pittsburgh, Pa., *Memorial Exhibition of Works by William J. Glackens*, February 1-March 15, 1939, no. 93; Kraushaar Galleries, New York, *The Fourth Annual Memorial Exhibition of the Paintings of William Glackens*, November 6-December 6, 1942, no. 20; Carpenter Art Galleries, Dartmouth College, Hanover, N.H., *William Glackens Retrospective Exhibition*, May 15-June 30, 1960, no. 3

### LITERATURE

Regina Armstrong, "The New Leaders in American Illustration IV, The Typists: McCarter, Yohn, Glackens, Shinn and Luks," *The Bookman* 11 (May 1900): 251 (reproduced); List made in 1943 of works in estate of William J. Glackens left to Mrs. William J. Glackens, William Glackens File, Whitney Museum of American Art, microfilm roll no. N658, frame 605, no. 182 [dated circa 1895]; Vincent John de Gregorio, "The Life and Art of William J. Glackens," Ph.D. diss., Ohio State University, 1955, p. 474, no. 6; Richard J. Wattenmaker, "The Art of William Glackens," Ph.D. diss., Institute of Fine Arts, New York University, 1972, 1:93, 94 (reproduced); William H. Gerdts, *William Glackens* (New York: Abbeville Press, forthcoming 1996, discussed and reproduced)

During the early 1890s Glackens became friendly with Robert Henri; in 1894 they shared a studio in Philadelphia and in June 1895 they traveled together to France to study the works of the old and modern masters. *BAL BULLIER* was painted in Paris and ranks as one of Glackens's major early achievements. A work of considerable daring, it is a far cry from the idealism, refinement and meticulous craftsmanship of much American figurative painting of the period. Glackens rebelled against academic standards, remarking in 1900 that "the academic tendency is so universal that when one goes boldly and directly to express an idea he is at once assailed as clumsy" (*THE BOOKMAN* 11 (May 1900): 247).

*BAL BULLIER* reveals that, by the mid-1890s, Glackens was already interested in composing groups of figures in interaction and depicting comic situations. The painting reflects Glackens's close study of the early works of Edouard Manet and recalls portions of the French realist's *CONCERT IN THE TUILERIES* (1862, National Gallery, London), which Glackens may have seen first-hand at the important Manet exhibition held at the Durand-Ruel Galleries in New York in March 1895. Under Manet's influence, Glackens employed a dark monochromatic palette dominated by rich blacks, grays, and browns. He simplified contours, exaggerated chiaroscuro effects, and flattened volumes. He applied a light varnish over the completed canvas. In his treatment of the crowd, Glackens's brushwork is especially vigorous and dashing. Figures are quickly blocked in, without concern for defining facial features.

The Bullier was located in Montparnasse, near the end of the Boulevard Saint Michel at 33 Avenue de l'Observatoire, and was frequented by many European and American artists, including Toulouse-Lautrec and Pablo Picasso. During their evenings in Paris, Glackens and Henri would often play billiards at the Closier des Lilas, then go across the street to this famous dance hall. Henri executed paintings featuring the dimly lit streets at night in front of the Bullier, and the dance hall was also the subject of canvases by the Americans Frederick Frieseke and Alfred Maurer.

Glackens humorously portrays a fashionably attired couple making a tricky movement on the floor of the ballroom and the surrounding onlookers who are sizing them up. The artist assumes a role rather like that of the fun-loving crowd who commonly gathered in front of the Bullier "for the purpose of witnessing the arrivals, and . . . pass[ing] opinions, strongly expressed, upon the dress worn and the character assumed. . . . the manifestations of delight are unmistakable . . . the groans and hisses of the crowd are [also] strongly in evidence" (*PLEASURE GUIDE TO PARIS* [London: Nilsson & Company, 1903], pp. 110, 113). Glackens executed a second painting featuring the Bullier (c. 1895, Private Collection), this time choosing to work in a vertical format and depicting a well-dressed middle-class couple quietly milling about at the edge of the dance floor.





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COVER DETAIL

CHILDE HASSAM  
The Flags—Fifth Avenue—Across  
Central Park at Fifty-ninth Street

BACK COVER DETAIL

FRANCOIS JOSEPH BOURGOIN  
Family Group in New York Interior



This selection of 117 American paintings covering about 125 years, from 1807 to 1935, includes most of the styles and themes that comprise the history of 19th and early 20th century American painting. The order is approximately chronological by category (landscape, history, genre, figure, still life), beginning with the Hudson River School and ranging through the final flourishing of Impressionism, so that individual works can be seen in historical as well as aesthetic context.

*American Paintings VII* was researched and written by Bruce Weber, our Director of Research and Exhibitions, ably assisted by Jessica Mantaro and Wendy Gardner of our gallery staff, and the text was edited by Alan Axelrod. Jennifer M. Brown, our Director of Contemporary Art, was instrumental in organizing the printing. Professor William H. Gerdtz has generously and graciously shared his extensive knowledge and library, and the staffs of the Archives of American Art, Frick Art Reference Library, and New-York Historical Society Library have also been extremely helpful. In addition, we are grateful for the input of the following experts: Shannon Aaron; Robert Austin; Richard Boyle; Phyllis Braff; Jeffrey Brown; Gerald C. Carr; H. Nichols B. Clark, Curator of American Art, The Chrysler Museum; Kathryn Corbin; Melissa Dimedeiros; Lee Edwards; Ilene Fort, Curator of American Art, Los Angeles County Museum of Art; Abigail Booth Gerdtz; Mary Anne Goley, Director, Fine Arts Program, Federal Reserve System; Christopher Gray; Marge Greenbaum; May Brawley Hill; Erica E. Hirshler, Assistant Curator of American Art, Museum of Fine Arts, Boston; William Innes Homer; Pamela Ivinsky; Anthony F. Janson; Marie Louise Kane; Franklin Kelly, Curator of American and British Paintings, National Gallery of Art; Janet Le Clair; Ellen W. Lee, Chief Curator, Indianapolis Museum of Art; Royal W. Leith; Tony Lewis; Alvin and Maybelle Mann; William Oedel; Elwood C. Parry, III; Chris Petteys; Ronald G. Pisano; Karen Quinn, Assistant Curator of American Art, Museum of Fine Arts, Boston; Carrie Rebora, Associate Curator and Manager of the Henry R. Luce Center for the Study of American Art, Metropolitan Museum of Art; Franklin Riehlman; Daniel Sachs; Paul D. Schweizer, Director, Munson-Williams-Proctor Institute; Darrel L. Sewell, Curator of American Art, Philadelphia Museum of Art; Mary Smart; Theodore E. Stebbins, Jr., Curator of American Art, Museum of Fine Arts, Boston; James Yarnall, Director, La Farge Catalogue Raisonne.

It is our hope that the scholarship accompanying the paintings here will appropriately reflect our commitment to the highest standards of research and analysis. We are pleased to consult with individuals about curatorial services as well as conservation, framing, installation, lighting, photography, appraisal and all aspects of the ongoing process of collecting.

Frederick D. Hill

James Berry Hill

## FRANÇOIS JOSEPH BOURGOIN

active 1762-1817

### Family Group in New York Interior

Oil on canvas, 30 x 42 inches

Signed, dated and inscribed (lower right): J. Bourgoin. pt/New-York-1807-

8 François Joseph Bourgoin was active in Paris from 1762 to 1788, executing miniature enamel portraits, allegorical and mythological scenes on jewelry, and an occasional bust-length portrait. By January 1789, he had made his way to America, probably via England; he advertised in the *CHARLESTON CITY GAZETTE* on January 22, 1789. Bourgoin lived in Santo Domingo during part of 1790-94, where he executed *LADY OF SANTO DOMINGO* (c. 1794, location unknown). A photograph of this miniature is in the Frick Art Reference Library. Evidently, Bourgoin returned to America in the wake of the slave uprisings of the early 1790s and settled in Philadelphia. He is known to have lived there in 1797, 1799, and 1802 and is listed in city directories (1799, 1802) as F. Bougeois, as an enameler and engraver. At the turn of the nineteenth-century, Philadelphia was the country's leading producer of gold watch cases, and enamellers from abroad were avidly sought.

Bourgoin also lived in New York, at 34 Broad Street, during 1806-1807 and undoubtedly began his association with the clock and watch maker Pierre Martin Stollenwerck, collaborating with him in 1813 on P.M. STOLLENWERCK'S MECHANICAL AND PICTURESQUE PANORAMA, on view for many years at the rear of Messrs. Stollenwerck & Brothers' Jewelry Store at 157 Broadway. A section of the panorama is known through an engraving in George Long's *NEW YORK CITY DIRECTORY* of 1814. In 1817, Bourgoin exhibited two landscapes at the American Academy of Fine Arts in New York; beyond this, no further information about his artistic activity has been found. He may have been the father of the miniaturist, mythological, landscape, and marine painter François Jules Bourgoin.

Bourgoin painted *FAMILY GROUP IN NEW YORK INTERIOR* in 1807, the artist's only located American work and the earliest known American painting to feature the interior of a New York home. The subjects have not been identified, but a clue to their identity is provided by the artwork pictured at upper left on the back wall: the 21 x 30-inch steel engraving executed by the English artist Frederick Christian Lewis after John Vanderlyn's 1803 oil *A VIEW OF THE WESTERN BRANCH OF THE FALLS OF NIAGARA TAKEN FROM THE TABLE ROCK, LOOKING UP THE RIVER, OVER THE RAPIDS* (Society for the Preservation of New England Antiquities,

Boston), one of a pair of prints of the Falls after works by the artist. In August 1804, a hundred pairs of the Niagara prints were sent to New York, but according to William Oedel, the "sales were disastrously low. By July 1806, they totalled only about \$300 (Vanderlyn originally had hoped to realize over \$2000)" ("John Vanderlyn: French Neoclassicism and the Search for an American Art," Ph.D. diss., University of Delaware, 1981, p. 203).

The few prints sold were bought by people closely connected with the American Academy of Fine Arts, and its founder and president, Chancellor Robert R. Livingston. Carrie Rebora and William Oedel have suggested that the family pictured here may be related to Chancellor Livingston. Perhaps it is the family of Robert's brother and sister-in-law, John Robert and Eliza Livingston. In 1807 their children, Robert, Angelica, and Edward, were seventeen, fourteen, and eleven years of age, and their daughter Serena had recently been born. The portrait above the mantelpiece may represent John's brother Edward Livingston, Mayor of New York from 1801 until 1803, when he resigned after a member of his staff was arrested for embezzling city funds. Livingston quickly reestablished his career in Louisiana and went on to become Secretary of State and minister to France.

The young woman looking in the mirror holds her right arm above her head in a gesture recalling representations of Venus, often pictured admiring her beauty in a mirror. Furthermore, the attention paid her by the boy brings to mind images of the goddess being attended to by cupid. In France, Bourgoin executed *VENUS ET LES AMOURS DANS L'ATELIER DE VULCAIN* (unlocated), an ambitious enamel featuring Venus seated in the clouds surrounded by cupids and the gods Flora and Zephyr (reproduced in *COLLECTION DE MR. M. RIKOFF: TABLEAUX ANCIENS ET MODERNES OBJETS D'ART ET D'AMEUBLEMENT* [Paris: Galleries Georges Petit, 1907], op. p. 52).

Bourgoin's painting perfectly encapsulates the mood and cultural ambition of New York at the turn of the nineteenth-century, when merchants and politicians concluded that a great city needed to promote an appreciation of the fine arts.





## THOMAS BIRCH

1779-1851

### Capture of the British Sloops of War *Levant* and *Cyane* by the U.S. Frigate *Constitution*, Captain Stewart

Oil on canvas, 30 x 44 inches  
Painted circa 1816

#### PROVENANCE

Commodore Charles Stewart; Mrs. Delia Parnell, his daughter, Dublin, Ireland; Charles Stewart Parnell, her son, County Wickland, Ireland; John Parnell, his brother, County Wickland; Marie Tudor Garland, Boston, 1915; Hope G. Ingersoll, her daughter, Boston, from 1921; Private Collection

#### EXHIBITIONS

Pennsylvania Academy of the Fine Arts, *Exhibition at the Pennsylvania Academy of the Fine Arts*, May 1816, no. 39; Pennsylvania Academy of the Fine Arts, *Exhibition at the Pennsylvania Academy of the Fine Arts*, October 1816, no. 39

#### LITERATURE

James L. Yarnall and William H. Gerdts, comp., *The National Museum of America Art's Index to American Art Exhibition Catalogues* (Boston: G. K. Hall & Co., 1986), 1:312, nos. 7004, 7005

Until recently, *CAPTURE OF THE BRITISH SLOOPS OF WAR LEVANT AND CYANE BY THE U.S. FRIGATE CONSTITUTION, CAPTAIN STEWART* was known only through William Strickland's aquatint after the painting, which appeared as an illustration in *THE ANALECTIC MAGAZINE AND NAVAL CHRONICLE* of February 1816. The original owner of the painting was Commodore Charles Stewart, a hero of the War of 1812 and the commander of the USS *CONSTITUTION* at the time of its engagement with the HMS *Levant* and HMS *Cyane*. The canvas remained in the Stewart family, descending to his relatives in Ireland before recently returning to this country.

On February 20, 1815 the *CONSTITUTION* engaged HMS *Cyane* and *Levant* some two hundred miles northeast of the Madeira Islands. After a battle of about fifty minutes, the Americans took possession of the *Cyane*, then pursued the fleeing *Levant*, bandily capturing it. The moment Birch has depicted corresponds with a contemporary account: "One of the sloops of war took her position off the bow of the *Constitution* and the other engaged her on the quarter" ("Port of New York, April 10," *POULSON'S AMERICAN DAILY ADVERTISER*, April 13, 1815). James Fenimore Cooper remarked that "The action served as further demonstration of American naval skill, especially since it was 'an unusual thing for a single vessel to engage two enemies, and escape being raked'" (*HISTORY OF THE NAVY OF THE UNITED STATES OF AMERICA*, vol. 2, 1840, p. 374).

Birch authority Tony Lewis believes that *CAPTURE OF THE BRITISH SLOOPS* "with the possible exception of Birch's 1814 *PERRY'S VICTORY ON LAKE ERIE* (*Pennsylvania Academy of the Fine Arts*) . . . is the artist's finest battle canvas. Birch had improved his compositional skills greatly by the time he painted this, perhaps his final original composition relating to the War of 1812. Birch's improvement may be readily charted. His early paintings of naval engagements, such as the *CONSTITUTION* and *GUERRIERE* and the *WASP* AND THE *FROLIC* are stiff and stagy. Several paintings of the *ENGAGEMENT BETWEEN THE UNITED STATES AND THE MACEDONIAN*, composed in 1813 and 1814, reveal less static representation of the vessels, atmospheric effects, and water. [This painting] is more dynamic still. The *CONSTITUTION*, bull obscured by smoke and flame as it delivers a broadside, occupies the center of the canvas, beneath a full moon. On either side, the British warships return fire. The red-orange aura surrounding each ship and the orange glow shining through opposite gun ports heighten the drama" (Letter from Tony Lewis, November 23, 1992).





# THOMAS COLE

1801-1848

## Landscape Composition (Two Men Walking through the Woods)

Oil on canvas, 28 1/4 x 35 1/2 inches  
Signed (lower center on rock): T. Cole  
Painted circa 1824-1825

*This is one of a small group of located oil paintings by Cole made prior to 1826. Ellwood C. Parry III believes it was created in "the transition period between [Cole's] 'student' days in Philadelphia and the mostly accounted for pictures on his 'List' of works done after arriving in New York in April 1825." He believes it "must be one of several paintings [created] in Philadelphia during the Fall and Winter of 1824-1825 for sale or exhibition" (Letter from Ellwood C. Parry III, November 3, 1993). Furthermore, Parry considers LANDSCAPE COMPOSITION an "excellent illustration of how fast Cole was approaching maturity as a landscape painter specializing in scenes of the American wilderness." Howard S. Merritt concurs that it is an early work (Letter from Howard S. Merritt, July 3, 1979).*

*LANDSCAPE COMPOSITION is probably based on memories of extensive wanderings in Pennsylvania and Ohio during 1821-23, nature sketches, and compositions Cole admired by such seventeenth-century French Baroque landscape masters as Claude Lorraine, Nicholas Poussin, and Gaspar Dughet. The tranquil river and majestic mountain form a visual bridge into the distance, away from the eerily illuminated and thickly textured foreground with its strange tree roots, decaying bark, and forest path which appears to descend into total darkness. In contrast to the foreground, the middle and far distance are handled smoothly, foliage delicately silhouetted against the sky, and contours of the trees at water's edge softened by atmospheric haze. The pink-suffused light in the background is also discovered in Cole's early paintings LANDSCAPE WITH FISHERMAN (c. 1824-25, Private Collection) and THE TEMPEST (c. 1824-25, High Museum of Art).*

*Cole celebrates the beautiful and wild scenery of northeastern America; wild though it is, the foreground includes two figures and a dirt road - signs of the arrival of civilization. The tree roots pictured at left seem to be reaching out toward the two men. Cole's zeal for roots, as well as areas of foliage, is characteristic of his earliest landscapes and betrays his fascination with the agitated landscapes of Rosa. The roots and deteriorating bark suggest the cycle of nature and the passage of time, and are meant to lead the viewer to contemplate man's mortality. The trees appear to be ash, a common symbol of rebirth. In contrast to the agitated foreground, the pristine nature in the distance was meant to inspire thoughts of God's beneficence and glorious handiwork. Parry has noted that "What seems most important [in LANDSCAPE COMPOSITION] is the variety of different types of touches Cole developed to indicate different species of trees with different ramification and leafing patterns, different trunks and bark textures, or even exposed roots. It is this variety...that indicates Cole's genius for more careful observation than other artists of the day" (Op. cit.).*





## FRANCIS WILLIAM EDMONDS

1806-1863

### Study for "Facing the Enemy"

Oil on panel, 10 1/2 x 9 inches  
Painted circa 1845

#### PROVENANCE

Private Collection, from 1972

#### EXHIBITIONS

International Exhibitions Foundation, Washington, D.C., *Francis William Edmonds*, (toured, 1975-76: the Museums at Stony Brook, Stony Brook, N.Y.; University Art Museum, Austin, Tex.; the Dulin Gallery of Art, Knoxville, Tenn.; the Arkansas Arts Center, Little Rock, Ark.; Edwin A. Ulrich Museum of Art, Wichita State University, Wichita, Kan.; Amon Carter Museum, Fort Worth, Tex., *Francis W. Edmonds: American Master in the Dutch Tradition*, January 9-February 28, 1988 (toured: the New-York Historical Society, April 16-June 19, 1988); Berry-Hill Galleries, New York, *A Sense of the Everyday: American Genre Painting*, May 20-June 28, 1991, no. 15

#### LITERATURE

Maybelle Mann, "Francis William Edmonds: Mammon in Art," *American Art Journal*, 2 (Fall 1970): 101-102 (reproduced); Maybelle Mann, "Humor and Philosophy in the Paintings of Francis William Edmonds," *Antiques* 104 (November 1974): 864, 868 (reproduced); Maybelle Mann, *Francis William Edmonds* (Washington, D.C.: International Exhibitions Foundation, 1975), pp. 24-25 (reproduced); Maybelle Mann, *Francis William Edmonds: Mammon in Art* [New York and London: Garland Publishing Inc., 1977], pp. 103, 144, fig. 11; James T. Callow, "American Art in the Collection of Charles M. Leupp," *Antiques* 118 (November 1980): 1006 (pl. 8); Nichols B. Clark, *Francis W. Edmonds: American Master in the Dutch Tradition* (Washington, D.C.: The Smithsonian Institution Press, and Fort Worth, Texas: Amon Carter Museum, 1988), pp. 80-83 (reproduced).

During Edmonds's lifetime his works were favorably compared to the genre paintings of his contemporary William Sidney Mount. Due to his demanding banking and business career, he produced a small body of work, numbering approximately fifty-four paintings. Like many of America's pioneering genre painters, he was greatly influenced by seventeenth-century Dutch painting and the work of the British artist Sir David Wilkie.

STUDY FOR "FACING THE ENEMY" was executed about 1845. The finished painting was originally acquired by the prominent New York collector Charles M. Leupp and remained lost for more than a century until it surfaced in 1989. It is now in the collection of The Chrysler Museum. Edmonds regularly executed oil sketches, studies, and drawings in preparation for his paintings. A preliminary pencil drawing of this subject is in the collection of the Metropolitan Museum of Art. The art critic for the BROADWAY JOURNAL discussed FACING THE ENEMY at length and attempted to place the painting in the context of contemporary American attitudes toward alcoholism: "A reformed toper looking resolutely at a bottle of rum which is rendered doubly tempting by being placed on the sill of an open window, the light falling through it and rendering it very brilliant and cheerful; but a total abstinence paper is stuck upon the wall, and the old toper bends back in his chair as if to get out of harm's way, and we cannot feel certain that he will come off victor over his temptations, worse than St. Anthony's, in the end. . . . The old toper is one of those hard drinkers with carbuncled nose and crispy hair, who used to be common enough twenty years ago but are now growing very rare. A few years hence, and there will be no more red noses and then a picture like this will possess the kind of interest that the figures in old illuminations do, preserving the peculiar barbarisms of old age that can never be repeated. When drinking shall have gone entirely out of fashion the world will scarcely believe that it was indulged in to the excess that books and songs and pictures tell of" ("National Academy of Design," BROADWAY JOURNAL 1 [May 10, 1845]: 306).

In the 1840s the American temperance movement targeted alcoholic tradesmen and artisans. Quite clearly, Edmonds's painting of the carpenter teetering on his chair and weighing whether he should give in to liquor is in keeping with the movement's crusade. The orderliness and neatness of the workshop is meant to indicate the professional success the artisan has achieved as a result of his abstinence. Among the objects represented in the painting is an axe, symbol of destruction and a portent of the man's fate, should he decide to return to the bottle. In 1847, John Ridner, a leading proponent of temperance, received permission from Edmonds to produce an engraving of the painting, which was distributed with a broadside urging those still uncommitted to stop drinking.





## JEROME THOMPSON

1814-1886

### Noonday in Summer

Oil on canvas, 40 x 50 inches

Painted in 1852

#### PROVENANCE

Howard Madison Wade, Charlotte, N.C., possibly circa 1852; Queens College,  
Charlotte, N.C., from about 1915; Private Collection

#### EXHIBITIONS

National Academy of Design, *Twenty-Seventh Annual Exhibition*, 1852, no. 158

#### LITERATURE

*The Home Journal* (May 15, 1852): 3; Lee M. Edwards, "New Discoveries in  
American Art: Two Genre Paintings by Jerome Thompson," *American Art  
Journal* 17 (Winter 1985): 82-83

Thompson, one of America's leading mid nineteenth century-genre painters, specialized in painting New England harvesting scenes centered on the flirtatious interplay of young men and women gathered for work in the fields. NOONDAY IN SUMMER was painted in 1852 shortly before Thompson went abroad for several years to England. The picture was only discovered in recent years and ranks as his finest and most ambitious early genre scene. When it was shown in 1852 at the National Academy of Design in New York, an art critic for THE HOME JOURNAL astutely commented on the artist's marked progress and singled it out for praise: "Noonday in Summer" . . . is as clever as it is unexpected. It is almost a perfect picture" (THE HOME JOURNAL [May 15, 1852]: 3).

The painting reveals that by the early 1850s Thompson was already cognizant of the work of the British Pre-Raphaelites. This is reflected in his figure treatment, choice of subject, integration of genre and landscape, and rendering of the foreground in a minutely detailed manner. People are pictured at a moment of cheerful rest and relaxation, and the interplay of the women and men conveys a healthy air of rural romance. A writer for the COSMOPOLITAN ART JOURNAL remarked in 1857 that Thompson "pierced to the very spirit of country realities . . . [No artist] so genially and truthfully reproduc[es] country experiences, and pastoral beauty" ("Jerome B. Thompson," COSMOPOLITAN ART JOURNAL [June 1857]: 127, 129).





# WORTHINGTON WHITTREDGE

1820-1910

## Scene on the Juniata

Oil on canvas, 27 x 39 1/4 inches

Signed and inscribed (lower center, on boat): T. W. Whittredge/Cin. '48

Painted in 1848

### PROVENANCE

J. Colburn, Leominster, Mass.; Private Collection

### EXHIBITIONS

American Art-Union, New York, 1849, no. 6

### LITERATURE

Mary Bartlett Cowdrey, *American Academy of Fine Arts and American Art Union, Exhibition Record, 1816-1852* (New York: The New-York Historical Society, 1953), p. 397; Anthony F. Janson, "Worthington Whittredge: Two Early Landscapes," *Detroit Institute of Arts Bulletin* 45 (Winter 1977): 207; Anthony F. Janson, *Worthington Whittredge* (Cambridge, England: Cambridge University Press, 1989), pp. 32, 214

*SCENE ON THE JUNIATA* was exhibited by the American Art-Union in New York and was unlocated until recently. The organization, which was founded in 1838, used membership dues to purchase a number of works from its regular exhibitions. Members had the opportunity to win the purchased paintings through a lottery; *SCENE ON THE JUNIATA* was won by J. Colburn of Leominster, Massachusetts.

The American Art-Union played a major role in encouraging interest in American genre and landscape painting and announced as early as 1843 that "the largest part of the works [exhibited in the current exhibition are] illustrative of American scenery and American manners" (quoted in Charles E. Baker, "The American Art Union," in Mary Bartlett Cowdrey, *THE AMERICAN ACADEMY OF FINE ARTS AND AMERICAN ART UNION*, 1: 152). Under the sway of the Art-Union, Whittredge gave the flatboatmen and landscape equal prominence in the composition; the Juniata and the surrounding Lackawanna Valley are pictured as a thriving center of settlement and commerce. The Juniata River runs from near Black Log Mountain to Mahanoy Ridge in central Pennsylvania, near the Tuscarora Mountain, Shade Mountain, Jacks Mountain, Stone Mountain, and Buffalo Mountain.

Several of Whittredge's early paintings include depictions of frontier life, especially his views along rivers in Pennsylvania, Ohio, and West Virginia. Anthony F. Janson has noted that such elements "reflect the influence of contemporary genre paintings by Charles Deas and William Ranney of frontiersmen in true landscapes" (*WORTHINGTON WHITTREDGE*, p. 31). Undoubtedly *SCENE ON THE JUNIATA* was inspired by George Caleb Bingham's *THE JOLLY FLATBOATMEN* (1846, Manoogian Collection), which became famous throughout America as a result of the American Art-Union's publication in 1847 of an etching. As in other works of the period, Whittredge includes a group of exceedingly tall and narrow trees, places a group of mountains in the lower center of the composition, and, to draw the eye into the composition, places an element on a diagonal axis in the center foreground.





WORTHINGTON WHITTREDGE  
1820-1910

**A Forest Stream**

Oil on canvas, 34 x 27 inches  
Signed (lower left): W. Whittredge  
Painted circa 1871

PROVENANCE

Henrickson, Doll & Richards, Boston, ca. 1871; Douglas Collins, North Falmouth, Mass.; Jerald Fessenden, New York; Private Collection, New York

EXHIBITIONS

Ringling Museum, Sarasota, Fla., *Worthington Whittredge: Hudson River Artist*, December 8, 1989-February 11, 1990 (toured: Amon Carter Museum, Fort Worth, Texas, March 24-May 20, 1990; Hunter Museum of Art, Chattanooga, Tenn., June 10-August 5, 1990; The Corcoran Gallery of Art, Washington, D.C., September 8-November 4, 1990; Newington-Cropsey Foundation, Hastings-on-Hudson, New York, December 3, 1990-January 13, 1991)

LITERATURE

Anthony F. Janson, "The Paintings of Worthington Whittredge," Ph.D. diss., Harvard University, 1975, p. 243; Anthony F. Janson, *Worthington Whittredge: Hudson River Artist* (Cambridge, England: Cambridge University Press, 1989), pp. 145-46, fig. 113

*WOODLAND STREAM* is one of Whittredge's largest and most beautiful woodland scenes. It was painted in the early 1870s, when his brushwork became freer and more delicate, and the surface of his works richer and more tactile. An undated oil study for the painting is known (Private Collection). For more than four decades, the artist explored light effects in a forest setting. Here, the mid-day light of a late summer's day dramatically streams down through an opening in the trees, presumably somewhere in the Catskills of upstate New York.

Whittredge's woodland landscapes often feature a stream or brook surmounted by an arching canopy of bending boughs. They derive inspiration from the landscapes of Asber B. Durand and John Frederick Kensett, and the nature poems of William Cullen Bryant, which helped Whittredge articulate what he found unique about the American forest, its "mass of decaying logs and tangled brush wood, [without] peasants to pick up every vestige of fallen sticks to burn in their miserable huts, no well ordered forests, nothing but the primitive woods with their solemn silence reigning everywhere" (*THE AUTOBIOGRAPHY OF WORTHINGTON WHITTREDGE* [New York: Arno Press, 1969], p. 42). Whittredge's forest scenes have long been considered among his most individual and distinctive contributions to American art. As early as 1880, S. G. W. Benjamin remarked that "As a faithful delineator of the various phases of American wood interiors . . . Whittredge has deservedly won a permanent place in the popular favor" (*ART IN AMERICA* [New York: Harper, 1880], p. 73).





# WORTHINGTON WHITTREDGE

1820-1910

## Indian Encampment on the Platte River

Oil on canvas, 14 1/4 x 21 3/4 inches

Painted circa 1870-1872

### PROVENANCE

The Hon. and Mrs. J. William Middendorf II, New York; Private Collection; Mrs. Norman B. Woolworth, New York; Edward McLaughlin, New York, 1969; Jo Ann and Julian Ganz, Los Angeles; Private Collection

### EXHIBITIONS

National Gallery of Art, Washington, D.C., *Nineteenth-Century Art from the Collection of Jo Ann and Julian Ganz, Jr.*, October 4, 1981-January 31, 1982 (toured: Amon Carter Museum, Fort Worth, Tex., March 19-May 23, 1982; Los Angeles County Museum of Art, July 6-September 26, 1982)

### LITERATURE

John Wilmerding, Linda Ayres, Earl A. Powell, *Nineteenth-Century Art from the Collection of Jo Ann and Julian Ganz, Jr.* (Washington, D.C.: National Gallery of Art, 1981), pp. 33, 35, 171, fig. 27

*INDIAN ENCAMPMENT ON THE PLATTE RIVER* was painted following a trip in the summer of 1870 to sketch in the Rocky Mountains. Whittredge had first traveled there in 1866, when he accompanied the expedition of General John Pope, but this time he came in the company of his fellow landscape painters Sanford Gifford and John Frederick Kensett. Gifford then left to join the geological expedition of Ferdinand V. Hayden, but Whittredge and Kensett continued together, spending most of the summer sketching along the Cache le Poudre River, the Platte River, and the Valmont Valley.

Whittredge was principally interested in rendering the luminous open spaces of Colorado. His response to the plains was passionate. He wrote: "I had never seen the plains or anything like them [before]. They impressed me deeply. . . . Nothing could be more like an Arcadian landscape than was here presented to our view." He was stirred by their "vastness and silence and the appearance everywhere of an innocent and primitive existence" (*THE AUTOBIOGRAPHY OF WORTHINGTON WHITTREDGE* [New York: Arno Press, 1969], pp. 45-46).

Stylistically, *INDIAN ENCAMPMENT ON THE PLATTE RIVER* is distinguished by its precise but delicate handling of detail, scintillating light and atmosphere, and supple brushwork. The painting is nearly identical in composition to *ON THE PLAINS, COLORADO* (1872, St. Johnsbury Atheneum). Several of Whittredge's western landscapes feature Indians beside or crossing a river. The artist delighted in the pictorial effect they provided, and, in keeping with Gifford's attitude he may have come to consider them as "a sublimely eloquent representative of the hidden recesses and the mental solitude of the uncivilized wilderness" (Gifford, "The Indians in American Art," *THE CRAYON* 3 [January 1856]: 28).





WILLIAM TYLEE RANNEY  
1813-1857

**A Halt on the Plains (On the Halt)**

Oil on canvas, 46 1/4 x 72 7/8 inches  
Signed and dated (lower left): Wm Ranney 57

PROVENANCE

Count Pedro Massa; Syracuse Art Museum, New York; Vose Galleries, Boston; Mr. T. Gilbert Brouillette, Falmouth, Mass.; Mr. Cornelius Vanderbilt Whitney, New York; Private Collection

EXHIBITIONS

Vose Galleries, Boston, *Fourth Summer Exhibition: American Landscape and Figure Painters*, Summer 1948; Acquavella Galleries, New York, 1948; The Brooklyn Institute of Arts and Sciences, New York, *Westward Ho*, February 9-April 10, 1949; Grand Central Art Galleries, New York, *Remington to Today*, April 5-30, 1955, no. 38

LITERATURE

Francis S. Grubar, *William Ranney: Painter of the Early West* (New York: Clarkson N. Potter, Publishers, Inc., 1962), pp. 45, no. 86 (reproduced); Francis S. Grubar, "Ranney's The Trapper's Last Shot," *The American Art Journal* 2 (Spring 1970): 92, 93; Linda Ayres, "William Ranney," in *American Frontier Life: Early Western Painting* (Fort Worth, Tex.: Amon Carter Museum, 1987), pp. 20, 90, 97 (reproduced)

*A HALT ON THE PLAINS* dates from the last year of Ranney's life. A wash drawing by an unknown artist shows Ranney at work on the picture in his West Hoboken studio (reproduced in *THE AMERICAN ART JOURNAL* 2 [Spring 1970]: 93). This work differs from the painter's other western genre scenes in its devotion of so much attention to rendering the region's unspoiled grandeur, and inclusion of cattle and mountain scenery as major pictorial elements. Cows and bulls dominate the foreground, and man's presence is limited to the three men on or beside their horses, and to the small group of wagons at right in the middleground.

The men undoubtedly represent scouts or guides; a wagon train regularly hired trappers or mountain men to assist in crossing the plains. As Linda Ayres noted, such men "served as the link between the old civilization in the East and the new and future one in the West" (Ayres, p. 90). The men watch for Indians or decide on the trail they will take when they break camp the following day. Dogs often play a significant role in Ranney's pictures, and the two spaniels at the right bring to mind the work of the major nineteenth-century British animal painter Edwin Landseer.

This painting is stylistically indebted to the Dusseldorf School, which was at its height of influence in America during the 1850s. Its influence is reflected in the work's precise draftsmanship, compact grouping of figures, careful attention to detail, and high finish. In contrast to Ranney's tight, academic rendering of form, the landscape is loosely and broadly painted. Ranney demonstrates a keen color sense, most noticeable in the pink glow that envelopes the scene and lends an air of peace and tranquility. Ranney's elaborate rendering of the green plant at bottom center verges on the Pre-Raphaelite.





## CHARLES F. BLAUVELT

1824-1900

### Warming Up

Oil on canvas, 27 x 30 inches (with arched top)

Signed (lower left): *CF Blauvelt*

Painted circa 1857

#### EXHIBITIONS

National Academy of Design, New York, *Thirty-Third Annual Exhibition*, April 12-June 30, 1858, no. 219; Whitney Museum of American Art, New York, *The Painters' America: Rural and Urban Life, 1810-1910*, September 20-November 10, 1974 (toured: Museum of Fine Arts, Houston, Texas, December 5, 1974-January 19, 1975; Oakland Museum, California, February 10-March 30, 1975, no. 61)

#### LITERATURE

"The National Academy of Design," *New-York Semi-Weekly Tribune*, May 7, 1858, p. 3; "More Pictures," *Harpers Weekly* 2 (May 15, 1858): 307; "Charles F. Blauvelt," *Cosmopolitan Art Journal* 4 (December 1860): 167; Henry T. Tuckerman, *Book of the Artists. American Artist Life* (New York: G. P. Putnam & Son, 1867), p. 486; Harold L. Peterson, *American Interiors: From Colonial Times to the Late Victorians* (New York: Charles Scribner's Sons, 1971), n.p., pl. 204; Hermann Warner Williams, Jr., *Mirror to the American Past: A Survey of American Genre Painting: 1750-1900* (Greenwich, Conn.: New York Graphic Society, 1973), p. 174 (reproduced); Patricia Hills, *The Painters' America: Rural and Urban Life, 1810-1910* (New York: Whitney Museum of American Art, 1974), pp. 48, 52 (reproduced)

*Born in New York City, Blauvelt studied drawing at the National Academy of Design and painting with Charles Loring Elliott. Early in his career he worked as a portraitist, designer of crests and coats-of-arms, and a painter of religious subjects. By the late 1850s he was regarded as one of America's rising genre painters, and in 1859 he was elected an Academician of the National Academy. In 1860 a writer in the COSMOPOLITAN ART JOURNAL reported that his "name is now an honored one in art circles . . . whose works are regarded as rare expositions of the homely and humorous side of our American life [executed] with a delicacy of feeling and an undertone of . . . pathos which are as refreshing as rare" (COSMOPOLITAN ART JOURNAL, p. 167).*

*WARMING UP* dates from about 1857 and is one of Blauvelt's best-known works. In recent years it has been mistakenly titled *WAITING FOR THE CARS* or *WAITING FOR THE TRAIN*; a small related oil painting of the same title is in the collection of the Walters Art Gallery in Baltimore. Blauvelt specialized in painting incidents relating to the lives of new immigrants to America, and this painting depicts a group of recent arrivals.

*WARMING UP* was exhibited at the 1858 annual exhibition of the National Academy, where it was highly praised by the art critics. A writer for *THE CRAYON* remarked that the painting's title "is significant of the artist's progress. This picture is fine in character, fully expressing the humorous phases of a tavern in the country, at which stages on rarely-travelled roads, stop to make passengers happy by change of misery" ("Sketchings. Exhibition of the National Academy of Design," *THE CRAYON* 5 [June 1858]: 177-78). Another critic considered the work "one of the most successful pictures in the collection. The composition is perfect because the story is perfectly told, and every figure illustrates the title. It is well drawn and painted with regard to character" ("The National Academy of Design. First Notice," *NEW-YORK SEMI-WEEKLY TRIBUNE*, May 7, 1858, p. 3).





## DAVID GILMOUR BLYTHE

1815-1865

### Land of Liberty

Oil on canvas, 24 x 20 inches (sight)

Signed (lower left): *Blythe*

Painted circa 1859

#### PROVENANCE

J.J. Gillespie and Company, Pittsburgh; Christian H. Wolff, Pittsburgh, 1860; Paul C. Wolff; George David Thompson, Sr., Pittsburgh, by 1936; George D. Thompson, his son, Pittsburgh, 1950; Macbeth Galleries, New York; Paul Peralta-Ramos; Private Collection

#### EXHIBITIONS

Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania, *An Exhibition of American Genre Paintings*, February 13-March 26, 1936, no. 13; Whitney Museum of American Art, New York, *Paintings by David G. Blythe 1815-1865—Drawings by Joseph Boggs Beale 1841-1926*, April 7-May 7, 1936, no. 40; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., *The World of David Gilmour Blythe (1815-1865)*, October 17, 1980-January 11, 1981 (toured: The Memorial Art Gallery of the University of Rochester, Rochester, N.Y., February 7-March 29, 1981; Museum of Art, Carnegie Institute, Pittsburgh, May 9-July 5, 1981, no. 131)

#### LITERATURE

Christian H. Wolff, "Ledger of Art Possessions, 1857-1885," *Artists' Files, Blythe Papers*, Carnegie Public Library, Pittsburgh, pp. 30-31, no. 26; Dorothy Miller, *The Life and Work of David G. Blythe* (Pittsburgh: University of Pittsburgh Press, 1950), pp. 71-72, 129; Bruce W. Chambers, *The World of David Gilmour Blythe* (Washington, D. C.: National Collection of Fine Arts, Smithsonian Institution, 1980), pp. 66, 69, 156 (reproduced); "The World of David Gilmour Blythe," *Gallery Notes of the Memorial Art Gallery of the University of Rochester* 46 (February 1981): n.p. (reproduced)

*Blythe is regarded as one of America's most important genre painters of the mid nineteenth-century. In 1856, following a period as an itinerant portraitist and panorama painter, the Ohio-born artist settled in Pittsburgh and specialized in humorous genre scenes, attacking a broad range of human follies in paintings that form a distinctive counterpoint to the sentimental realism of most other contemporary depictions of American life. In arriving at his pictorial solutions, Blythe drew from a variety of sources: the paintings of Brouwer, Teniers and Murillo, the caricatures of Hogarth, Rowlandson and Cruikshank, and contemporary periodical illustration.*

*LAND OF LIBERTY dates from about 1859 and was originally owned by Blythe's major Pittsburgh patron, Christian H. Wolff. It was during the last years of the 1850s that the artist's style matured, and he began to create more complex compositions, exaggerate facial features to the point of caricature, adopt a more distorted figure style, pay increased attention to background elements, incorporate bright accents of blue and red into his essentially monochromatic color schemes, express increased interest in the dramatic effects of chiaroscuro, and work with glazes.*

*LAND OF LIBERTY juxtaposes a cigar store Indian and a recently arrived immigrant, who stand before the entrance of a tobacco shop. The immigrant's peaked hat, small clay pipe, and shillalah mark him as Irish, and his patched pants and worn coat betray his poverty. The shield of the United States of America hangs on the shopfront. Serving a related symbolic function are the phrases "Cut and Dry" and "Native Leaf," which are employed like shop signs. The masted schooner in the background alludes to the immigrant experience, and the black cloud in the upper righthand corner refers to the omnipresent smoke of industrial Pittsburgh.*

*Blythe's genre scenes often make reference to the pollution problems of what was nicknamed the Smoky City and feature down-at-the-heel immigrants. The artist was responding to mid-century urban social conditions in Pittsburgh, when an oversupply of immigrants came in quest of steel-industry jobs. Many could not find work and ended up as vagabonds and derelicts. According to Bruce W. Chambers, Blythe saw that the immigrants' plight made them vulnerable to the "shrewd manipulations of opportunists" (Chambers, p. 38). Here, the artist satirically portrays an immigrant so pitiful that even a wooden statue of an Indian is capable of duping him.*





## SHEPARD ALONZO MOUNT

1804-1868

### Suspended Fish

Oil on canvas, 24 x 20 inches

Signed and dated (lower Right): *S.A. Mount 1862*

Inscribed (on reverse): *By S.A. Mount 1862*

#### PROVENANCE

W. J. Syms, by 1863; James Ricau, New York; Private Collection

#### EXHIBITIONS

National Academy of Design, New York, *38th Annual Exhibition*, April 14-June 24, 1863, no. 249; The Museums at Stony Brook, Stony Brook, New York, *Shepard Alonzo Mount, His Life and Art*, March 27-November 27, 1988

#### LITERATURE

"Academy of Design. Third Notice," *The Home Journal* 23 (May 1863): 2; Deborah J. Johnson, *Shepard Alonzo Mount: His Life and Art* (Stony Brook, New York: The Museums at Stony Brook, 1988), pp. 21-22 (reproduced)

*Shepard Alonzo Mount was principally a portraitist, but also painted many still lifes of fish and flowers. Like his brother William Sidney Mount, he was inspired by a third brother, Henry, to try his hand at still-life painting. Shepard periodically exhibited fish pictures at the National Academy of Design in New York from 1832 to 1867, where they were frequently commended for their lifelike quality. In several of these works the artist included a natural setting, represented fish suspended in midair from a line or branch-like form, applied paint in a loose and rich manner, and employed glazes to create a smooth and highly polished surface.*

*SUSPENDED FISH was exhibited in 1863 at the National Academy, where a critic for THE HOME JOURNAL deemed it "certainly equal, if not superior, to any saltwater fish painting we have ever seen" (THE HOME JOURNAL 23 [May 1863]: 2). As Deborah J. Johnson has noted: "the solitary fish is a vehicle through which the artist strives for illusionist reality in the painted form. The fish is delicately balanced from fishhook and line without visible means of support. . . . the fish's silhouette is distinct. . . the background . . . a loosely painted screen of color against which the form is placed" (Johnson, p. 21).*





## JOHN LA FARGE

1835-1910

### Interior of Old Apple Orchard by Lily Pond Rocks at Newport

Oil on mahogany panel, 10 x 12 inches

Inscribed on reverse (in artist's hand): *Picture of old apple trees.*

Painted in 1860

#### PROVENANCE

The Artist, until November 1878; Robert Treat Paine, from November 1878; Dr. Alfred Worcester (friend of Robert Treat Paine), by 1885; Mrs. John H. Storer (Elizabeth Claxton), granddaughter of the artist, and Miss Ethel T. Storer, great granddaughter of the artist and the great granddaughter of Robert Treat Paine, from about 1935

#### EXHIBITIONS

Boston Art Club, *First Arts Exhibition*, December 1874, no. 127; Messrs. Peirce & Company, Boston, *Catalogue. The Paintings of Mr. John La Farge, To Be Sold at Auction*, November 19-20, 1878, no. 16; Berry-Hill Galleries, New York, *The Apple of America: The Apple in 19th Century American Art*, May 6-June 26, 1993

#### LITERATURE

Henry A. La Farge, "John La Farge and the 1878 Auction of his Works," *The American Art Journal* 15 (Summer 1983): 11, 13, fig. 8; Bruce Weber, *The Apple of America: The Apple in 19th Century American Art* (New York: Berry-Hill Galleries, 1993), pp. 13, 23, pl. 6; Paula Deitz, "The Poetics of the American Garden," *Design Quarterly* (Spring 1993): 29

*John La Farge's INTERIOR OF OLD APPLE ORCHARD BY LILY POND ROCKS AT NEWPORT is one of the earliest depictions by an American artist of a landscape featuring blossoming apple trees. The work was done while La Farge was studying in William Morris Hunt's studio, applying the lessons he had learned about light and color to working outdoors. The artist eloquently portrayed the eerie and picturesque quality of a very old New England orchard, whose trees—though rotting—continue to flower. The painting brings to mind a passage by Nathaniel Hawthorne: "The variety of grotesque shapes into which apple-trees contort themselves, has its effect on those who get acquainted with them; they stretch out their crooked branches, and take hold of the imagination," (MOSES FROM AN OLD MANSE [1846 reprint ed., New York: Thomas Y. Crowell and Company Publishers, 1902], 2:9).*



JOHN LA FARGE  
1835-1910

Wild Roses and Grape Vine. Study from Nature

Oil on panel, 12 1/16 x 9 1/4 inches  
Signed and dated (lower left): J.L.F./ 1871/ Newport

PROVENANCE

John Chandler Bancroft, Boston, circa 1879-1901; Wilder D. Bancroft, Ithaca, New York, 1901-53; Estate of Wilder D. Bancroft; Plaza Galleries, New York, September 16, 1954; Victor Spark, New York, 1954-56; Private Collection, New York, 1957-94

EXHIBITIONS

Society of American Artists, New York, *First Annual Exhibition*, March 6-April 5, 1878, p. 8, no. 63 [as *Wild Roses*]; Messrs. Peirce & Company, Boston, *The Paintings Of Mr. John La Farge, To be Sold at Auction*, November 19-20, 1878, n.p., no. 9 [as *Wild Roses*]; Leonard's Gallery, Boston, *The Drawings, Water-Colors, and Oil-Paintings by John La Farge*, December 18-19, 1879, p. 6, no. 17

LITERATURE

"Fine Arts. The Society of American Artists. 1," *New York Evening Mail*, March 5, 1878, p. 4; "The Society of American Artists," *New York World*, March 30, 1878, p. 4; "Art and Artists," *Boston Evening Transcript*, November 21, 1878, p. 6; "Sale of Mr. La Farge's Paintings," *Boston Daily Advertiser*, November 21, 1878, p. 2; "The La Farge Collection," *Boston Daily Globe*, November 21, 1878, p. 4; "The La Farge Paintings," *Boston Post*, November 22, 1878, p. 3; Clara Erskine Clement and Laurence Hutton, *Artists of the Nineteenth Century and Their Works* (Boston: Houghton, Osgood and Company, 1879), p. 30; Letter from Henry A. La Farge, August 18, 1977

*WILD ROSES AND GRAPE VINE. STUDY FROM NATURE* was executed in Newport, Rhode Island, in 1871 and was one of only two flower paintings included in the major sale of La Farge's work held at Peirce & Company in Boston in 1878, which consisted of pictures the artist regarded to be his best available works. The oil was acquired early on by La Farge's close friend John Chandler Bancroft, who began his career as a painter and was the son of the American historian George Bancroft. Over time, Bancroft purchased numerous oils, watercolors, and a stained-glass window by La Farge. In the early 1860s, the two had engaged in an intensive investigation of the color theories of M. A. Chevreul. According to La Farge scholar Henry Adams, it was in "part due to Bancroft's influence [that] much of La Farge's work of the 1860s shows an attention to colored shadows and to fleeting color effects," which are also in evidence in *WILD ROSES* ("John La Farge's *ROSES ON A TRAY*," *CARNEGIE MAGAZINE* 57 [January/February, 1984]: 13).

La Farge worked in or near Newport for much of the period of 1859 to 1872, painting still lifes, landscapes, and portraits. It was there that his life-long interest in still life developed and that his involvement with the floral subject became especially great. He depicted roses, water lilies, hollyhocks, irises, camellias, apple blossoms, and violets, generally painting on a dark wood panel, creating rich contrasting textures, and emphasizing beauty, fragility, and transience. Several still lifes similarly feature a close-up view of blossoms on a branch in a nocturnal setting, with the flowers set against a thick cluster of leaves and arranged to mark the three points of a triangle. Henry Adams has observed that La Farge "loved the decorative quality of flowers, painting them . . . as evokers of mood and of complex poetic and lyric associations. An almost indefinable Oriental quality, at once delicate and unexpected, pervades these works" ("The Mind of John La Farge," in *JOHN LA FARGE* [New York: Abbeville Press, 1987], p. 21).





## GEORGE COCHRAN LAMBDIN

1830-1896

### A Wind on the Lily Pond

Oil on canvas, 16 x 20 inches

Signed (lower left): *Geo. C. Lambdin 1874*

#### PROVENANCE

Colonel and Mrs. Coyle (Lehigh Navigation and Coal Co.), Bethlehem, Pennsylvania; Private Collection, New York

#### EXHIBITIONS

National Academy of Design, New York, *Forty-ninth Annual Exhibition of the National Academy of Design*, Spring 1874, no. 326 [as *Lily Pond, New Jersey*]; Young Men's Association Buildings, Buffalo Fine Arts Academy, Buffalo, New York, *Exhibition at the Gallery of the Buffalo Fine Arts Academy*, Autumn-Winter 1874 [as *Wind on the Lily Pond*]

#### LITERATURE

"The Fine Arts. The Closing of the National Academy's Exhibition in New York," *Philadelphia Evening Bulletin*, June 23, 1974, p. 2; Ruth Weidner, *George Cochran Lambdin 1830-1896* (Chadds Ford, Pa.: The Brandywine River Museum, 1986), pp. 29, 32, fig. 6

*A WIND ON THE LILY POND* was exhibited in 1874 at the National Academy of Design where a critic commented upon the considerable beauty of Lambdin's "close copy of water-lilies floating on the purple shadows of a lake" (*PHILADELPHIA EVENING BULLETIN*, June 23, 1874, p. 2). Lambdin appears to have executed few lily pond subjects, and exhibition records suggest that they were all created in the early 1870s. The water lily was a popular mid nineteenth-century subject, and it was a speciality of John La Farge. It is likely that Lambdin and La Farge shared a studio at the Tenth Street Studio Building in New York during the late 1860s, and that Lambdin's decision to turn to still life in the early 1870s was prompted by his association with La Farge. Ruth Weidner has speculated that the "power in La Farge's flower images might well have aroused Lambdin's lingering desire to specialize in flower painting," and she further noted that the title *A WIND ON THE LILY POND* "is reminiscent of titles La Farge used" (Weidner, pp. 27, 29).

American still life painters of the period generally adopted a botanical approach when tackling the lily pond as a subject. In contrast, La Farge's treatment of the flower is much more personal and poetic, while Lambdin's painting combines both approaches. His handling is sure and precise; he paints the flower growing in situ and concentrates primarily on the thriving blooms; he carefully delineates the texture of the petals, and the green lily pads and blue-purple water act as a coloristic foil to the luminous white flowers. Yet, at the same time, the artist captures the flower's exquisite delicacy and fragility, and he conveys a sense of the lily's transience, suggesting its life cycle, from bud to bloom to mature flower. The painting's soft and evocative light and tonality also recall La Farge, for whom the water lily had "a mysterious appeal such as comes to us from certain arrangements of notes of music" (quoted in Royal Cortissoz, *JOHN LA FARGE: A MEMOIR AND A STUDY* [Boston and New York: Houghton Mifflin Company, 1911], p. 136).





**GEORGE COCHRAN LAMBDIN**  
1830-1896

**Climbing Roses**

Oil on canvas, 30 x 20 inches  
Signed and dated (lower right): *Geo. C. Lambdin/82*.  
Painted in 1882

*CLIMBING ROSES* is one of an important group of Lambdin's flower paintings which feature roses in a natural setting. These works rank as the artist's most original contribution to nineteenth-century American flower painting and were executed outdoors in Lambdin's Germantown, Pennsylvania, garden. After settling in Germantown around 1870 Lambdin became an ardent gardener. With the help of William Cochrane, he became a notable cultivator of roses and other flowers. A contemporary author remarked that "in summer time [Lambdin's] garden is his chosen studio, where he works amid nature's rich prodigality of beauty" (Anne H. Wharton, "Some Philadelphia Studios," *THE DECORATOR AND FURNISHER* [December 1885]: 78).

In *CLIMBING ROSES*, the yellow and pink flowers are carefully delineated and particular attention is paid to the petals' velvety texture. Lambdin was, however, far from strictly botanical in his approach. In order to express his personal and poetic regard for the subject, he applied pigment richly and smoothly in keeping with the lush profusion of the flowers. He emphasized the grace and delicacy of the stalks and stems.

Lambdin's infatuation with the rose inspired him to write an article on the subject in 1884: "There is probably no inanimate object in the world more beautiful than a delicately tinted rose. There is certainly nothing else which combines such beauty of form and color with such exquisite delicacy of texture and such delicious perfume. . . . While every one acknowledges the beauty of the Rose, and recognizes its color and its perfume, very few indeed know truly why it is so charming. The charm seems to me to lie, in great part, in the fine silky texture of the petals and in their translucency. No other flowers have these in such marked degree, and it is these qualities which make the contrast between the cool, clear rim and the outside of the cup, and its glowing heart. The other charm is that which is most felt when we look down into the depths of the half open bud. It is the charm which it shares with every beautiful thing which is 'hidden yet half revealed'" ("The Charm of the Rose," *THE ART UNION MAGAZINE* 1 [June-July 1884]: 137).



## WINSLOW HOMER

1836-1910

### The Busy Bee

Watercolor and gouache on paper, 10 1/8 x 9 1/2 inches  
Signed and dated (lower right): *Homer 1875*

#### PROVENANCE

William Crowninshield Rogers, Boston until 1888; By descent to William B. Rogers, his son, Sherborn, Mass. until 1938; Susan E. Rogers (Mrs. David H. Maynard), his daughter, Dedham, Mass.; By joint descent in the family to Samuel Haydock, Dedham, Mass.; John P. Maynard, Dover, Mass. and Mrs. Hope M. Reichl, Burlington, Vt.; The Putnam Foundation, San Diego, 1964

#### EXHIBITIONS

National Academy of Design, New York, *Ninth Annual Exhibition of the American Society of Painters in Water Colors*, January 31-February 26, 1876, no. 144; U.S. Centennial Commission, Philadelphia, *International Exhibition*, 1876, no. 522C; Metropolitan Museum of Art, New York, March-September 1965 (on loan); Whitney Museum of American Art, New York, *Winslow Homer*, April 3-June 3, 1973, p. 70 (reproduced) (toured: Los Angeles County Museum of Art, July 3-August 15, 1973; Art Institute of Chicago, September 8-October 21, 1973, no. 81); Los Angeles County Museum of Art, Calif., *Homer Installation* (no formal exhibition), November 6-December 6, 1977; National Gallery of Art, Washington, D.C., *Winslow Homer Watercolors*, March 2-May 11, 1986 (toured: Amon Carter Museum, Fort Worth, Tex., June 6-July 27, 1986; Yale University Art Gallery, New Haven, Conn., September 11-November 2, 1986); The Menil Collection, Houston, *Winslow Homer's Images of Blacks: The Civil War and Reconstruction Years*, October 21, 1988-January 8, 1989 (toured: Virginia Museum of Fine Arts, Richmond, February 14-April 2, 1989; North Carolina Museum of Art, Raleigh, May 6-July 2, 1989, no. 18); The Corcoran Gallery of Art, Washington, D.C., *Facing History: The Black Image in American Art 1710-1940*, January 13-March 25, 1990 (toured: Brooklyn Museum, Brooklyn, N.Y., April 20-June 25, 1990)

#### LITERATURE

"Watercolor Exhibition," *The New York Times*, February 13, 1876, p. 10; "Fine Arts. Ninth Exhibition of the Water Color Society," *The Nation* 22 (February 17, 1876): 120; William Downes, *The Life and Works of Winslow Homer*, (Boston: Houghton Mifflin, 1911), p. 81; Karen M. Adams, "Black Images in Nineteenth-Century American Paintings and Literature: An Iconological Study of Mount, Melville, Homer and Mark Twain" (Ph.D. diss., Emory University, 1977), p. 128, fig. 49; Timken Art Gallery, *American Paintings in the Collection of the Putnam Foundation* (San Diego: Timken Art Gallery, 1977), p. 8 (reproduced); Michael Quick, "Homer in Virginia," *Los Angeles County Museum of Art Bulletin* 24 (1978): 74-75, fig. 24; Mary Ann Calo, "Winslow Homer's Visits to Virginia During Reconstruction," *The American Art Journal* 12 (Winter 1980): 9-10, 13, fig. 12; Gordon Hendricks, *The Life and Work of Winslow Homer* (New York: 1979), pp. 104, 279; Kathleen Adair Foster, *Makers of the American Watercolor Movement: 1860-1890*, Ph.D. diss., Yale University, 1982, vol. 1, p. 77; Timken Art Gallery, *European and American Works of Art in the Putnam Foundation Collection* (San Diego: Timken Art Gallery, 1983), pp. 100-101, no. 37 (reproduced); Helen Cooper, *Winslow Homer Watercolors* (Washington, D.C.: National Gallery of Art, 1986), pp. 34-36, 245, fig. 21; Peter H. Wood and Karen C. C. Dalton, *Winslow Homer's Images of Blacks: The Civil War Years and Reconstruction Years* (Houston, Texas: The Menil Collection, 1988), pp. 72-73 (reproduced) Guy C. McElroy, *Facing History: The Black Image in American Art* (San Francisco: Bedford Arts Publishers, with the Corcoran Gallery of Art, 1990), pp. 78-79 (reproduced)

Homer scholars generally believe *THE BUSY BEE* was painted in Petersburg, Virginia, where Homer had visited during the Civil War while doing sketches for *HARPER'S WEEKLY*. It was shown in 1876 at the Philadelphia Centennial Exhibition and at the annual exhibition of the American Water Color Society where the reviewer for *THE NATION* praised it for its "delicacy of conception" (*THE NATION* 22 [February 17, 1876]: 120). The art critic for *THE NEW YORK TIMES* also singled out the work for special praise, calling it "perhaps the best" of the fourteen pictures Homer had on view (*THE NEW YORK TIMES*, February 13, 1876, p. 10).

Homer began to work in watercolor in 1873, but it was not until 1875 that he first publicly exhibited his works in this medium. By then he had abandoned the opaque style of his earliest efforts, which relied heavily on his application of gouache, and began to favor a more delicate, luminous, and impressionistic technique, in which gouache played a minor role. In his works of the mid-1870s, Homer often placed a single figure in the immediate foreground, represented the model in profile, and emphasized the full-figured silhouette before a lush summer landscape. In his works of the period he also frequently divided the landscape into bands or patterns representing foreground, middle ground, and background. In the foreground he commonly superimposed dark tones of green over a lighter green. In the middleground, a broad, flat, unmodulated area of color typically serves to represent a sun-washed field. The background of many of Homer's pictures of the time features a luminous white sky and low-lying hills shrouded in haze.

In a broader context, George W. Sheldon remarked in 1878 that Homer's "negro studies . . . brought from Virginia, are in several respects—in their total freedom from conventionalism and mannerism, in their strong look of life, and in their sensitive feeling for character—the most successful things of the kind this country has yet produced" ("American Painters—Winslow Homer and F. A. Bridgman," *THE ART JOURNAL* 40 [1878]: 227). Homer depicted blacks with a sensitivity and sympathy unusual for the time. The child represented in *BUSY BEE* stoically stands his ground in hopes of ridding himself of the bothersome bee, which has momentarily passed out of his sight and rests upon his right arm. Recently, Francis Martin, Jr., remarked that *BUSY BEE* is "layered with a variety of meanings, from the punning title to the symbolic components of the composition, which can be read naturalistically or as a subtle social commentary. Whether seen as a cautionary tale against indolence or an allusion to the increasing hostility of a racist society during the waning years of Reconstruction, the psychological identity of Homer's subject is nonetheless powerfully palpable" (*FACING HISTORY: THE BLACK IMAGE IN AMERICAN ART*, p. 79).





## WINSLOW HOMER

1836-1910

### On the Cliff, Prouts Neck

Pencil, black crayon, chalk and wash on paper

12 3/8 x 8 3/4 inches

Signed and dated (lower left): *Homer 1884*

Originally inscribed:

*-For Peggy when I get thin. Dad. August 16, 1928. Freeman Hinckley. I had given it to her this day. Left to me by my great uncle Sylvester Baxter.*

#### PROVENANCE

Sylvester Baxter, by 1920; Freeman Hinckley, his great nephew; Margaret Hinckley Parker, his daughter, Chestnut Hill, Mass., 1928

#### EXHIBITIONS

Prouts Neck Association, Prouts Neck, Maine, *Century Loan Exhibition as a Memorial to Winslow Homer*, July-August, 1936, no. 61

ON THE CLIFF, PROUTS NECK is one of several pictures Homer created in Maine in 1884 based on notes and ideas dating from his lengthy stay in Cullercoats, England, in 1881 and 1882. In these works the artist freely interchanged the fisherwomen of Cullercoats with those of the rocky coast of Prouts Neck. In Maine he enlisted the services of young women as models who shared a physical resemblance with the sturdy fishermen's daughters he discovered on the north English coast. He regularly portrayed them in picturesque Cullercoats attire, posed on a rocky cliff overlooking Saco Bay. The area's cliffs, part of an ancient syncline, jut into the Atlantic, fully exposed to easterly storms. They rise out of the water and surf in strata at a forty-five degree angle, causing the sea to break spectacularly against them.

Homer dramatically conveys the threatening power of the sea. He draws our eye immediately to the fisherwoman, who holds onto the cliff for balance. She is darkly attired, solid in form, and stands out clearly before the highly linear and lightly toned background of sharp edged-rocks and roaring surf. Homer emphasizes the flowing lines of her shawl, kerchief, skirt, and apron, and he sharply defines the surface and edge of the promontory with dark black lines. It was in England that Homer began to produce highly finished drawings in a combination of media and to become more assured in his handling of figure placement and spatial relationships. As in his English works, Homer uses a colored paper to provide heightened contrast with wash, chalk, and related graphic media.





**EASTMAN JOHNSON**  
1824-1906

**The Album**

Charcoal on paper, 11 1/2 x 13 3/8 inches (sight)  
Signed (lower right): *E. Johnson*  
Drawn circa 1855-1859

PROVENANCE

Kennedy Galleries, New York; Private Collection, from 1973

EXHIBITIONS

Kennedy Galleries, New York, *American Masters, 18th and 19th Centuries*,  
March 22-April 8, 1972, no. 41

LITERATURE

David B. Derringer, catalog entry on *The Art Lover*, in *An American Collection: Painting and Sculpture from the National Academy of Design* (New York: National Academy of Design, 1990), p. 34.

*The genre painter Eastman Johnson began his career as a portrait draftsman. The charcoal portraits he executed in New England and Washington, D.C., in the 1840s established his reputation in that field, and late in the decade he traveled to Dusseldorf, to receive instruction at the city's renowned art academy, and then spent four years living in Holland, where he studied the works of Rembrandt and other seventeenth-century Dutch masters.*

*THE ALBUM may date from Johnson's time in Holland. It is virtually identical to his pencil drawing THE PICTURE BOOK (1855, Private Collection), which was executed during his last year there, and the undated oil THE ART LOVER (National Academy of Design). THE ALBUM demonstrates Johnson's extraordinary technical control, ability to render tonal transitions with great sensitivity, and growing compositional sophistication. Theodore E. Stebbins, Jr., considers Johnson "one of the most forceful of mid-century draftsmen, clearly surpassing the better-known genre painters in this regard," and he further notes that Johnson's use of charcoal "predates by at least a decade the revival of charcoal drawing in America" (AMERICAN MASTER DRAWINGS AND WATERCOLORS [New York: Harper & Row Publisher, 1976], pp. 182-183).*



## EASTMAN JOHNSON

1824-1906

### The Earnest Pupil (The Fifers)

Oil on academy board, 26 1/4 x 22 1/4 inches

Signed and dated (lower right): *E. Johnson 1881 or 1884* (obscure)

#### PROVENANCE

Macbeth Galleries, New York; Private Collection

#### EXHIBITIONS

Macbeth Gallery, New York, *Exhibition of Americana*, November 1-30, 1939 [according to Frick Art Reference Library Photo File]; The Brooklyn Museum, New York, *An American Genre Painter: Eastman Johnson 1824-1906*, January 18-February 25, 1940, no. 96

#### LITERATURE

William Walton, "Eastman Johnson, Painter," *Scribner's* 40 (1906), op. p. 257 (reproduced); John I. H. Baur, *An American Genre Painter: Eastman Johnson 1824-1906* (Brooklyn: The Brooklyn Museum, 1940), pp. 23, 24, 52, 64, reproduction no. 33

*Beginning in 1870, Johnson and his wife, Elizabeth, summered every year in Nantucket, Massachusetts, which was already becoming a popular summer resort because of its mild coastal climate, beautiful scenery, and quaint seafaring character. There the artist was inspired to paint vignettes of rural life featuring the island's picturesque inhabitants. Will H. Low remarked that Johnson "mingled with his neighbors on terms that explain in his work the easy seizure of character, that complete fidelity of type, the essential quality of sympathetic representation rendered" (A CHRONICLE OF FRIENDSHIPS [New York: Charles Scribner's Sons, 1908], p. 266-67).*

*THE EARNEST PUPIL (THE FIFERS) was painted in the early 1880s. As in several other Nantucket works, locals are portrayed seated in a dark rustic interior. The room's warm tonalities contrast with the figures' brightly illuminated facial features and the cooler-colored items of dress. Johnson painted a number of pictures centered on a child being taught to play an instrument. John I. H. Baur deemed THE EARNEST PUPIL (THE FIFERS) one of Johnson's "most notable" genre paintings of the early 1880s and observed that "it reflects an experiment which Johnson was evidently making at this time with a new handling of his medium. Instead of the broad strokes and relatively thin paint film of the preceding work, he has developed here a heavy and peculiarly granular impasto, especially in the figures. The effect of this rather tricky technique, combined with strong chiaroscuro, is to bring the principal forms into strong relief against the background" (Baur, pp. 23-24).*





## THOMAS EAKINS

1844-1916

### Study of a Student's Head

Oil on canvasboard, 9 x 9 inches  
Painted circa 1869

#### PROVENANCE

The Artist; Mrs. Thomas Eakins, Philadelphia; Estate of Mrs. Thomas Eakins;  
Babcock Galleries, New York; Private Collection, New York

#### EXHIBITIONS

Babcock Galleries, New York, *Exhibition of Sketches, Studies and Intimate  
Paintings by Thomas Eakins*, October 31-November 25, 1939

#### LITERATURE

Alan Burroughs, "Catalogue of Works by Thomas Eakins (1869-1916)," *Arts* 5  
(June 1924): 328; Lloyd Goodrich, *Thomas Eakins, His Life and Work*, New  
York: Whitney Museum of American Art, 1933), p. 161, no. 28; Elizabeth  
LaMotte Cates Milroy, "Thomas Eakins' Artistic Training, 1860-1870,"  
Ph.D. diss., University of Pennsylvania, 1986, pp. 192-3

*STUDY OF A STUDENT'S HEAD* is one of a group of about a dozen small oil sketches Eakins is believed to have created during his student years in Paris. It is one of two portraits of an unidentified fellow student; the other work is equal in size and features the right side of the man's head (Private Collection). In Paris, Eakins felt most assured and confident about his skill in painting heads, and he devoted his sketchbook-journal almost exclusively to the subject. Lily Milroy has suggested that "Eakins may have preserved [his French] studies for use as aids to be consulted when he returned to Philadelphia" (Milroy, p. 200).

*STUDY OF A STUDENT'S HEAD* was probably executed in August 1869 while Eakins was attending the private class of the realist Leon Bonnat. He had spent the previous three years as a student of the Academic painter Jean-Léon Gérôme at the École des Beaux Arts. Bonnat's class was particularly popular with young foreign artists who sought an alternative curriculum to that of the École. William Innes Homer has noted that while he was in Bonnat's class, Eakins "seems to have gained a sympathy for loose application of paint and an increasing admiration for Bonnat's favorite Spanish artists, Diego Velazquez and José Ribera" (THOMAS EAKINS: HIS LIFE AND ART [New York: Abbeville Press, 1992], p. 42). In contrast to Gérôme, Bonnat urged his students to paint broadly and not to overwork the surface or be concerned with precise detail. In the manner of his teacher, Eakins applies paint freely and smoothly here, utilizes cross hatching in areas of the model's face, hair and beard, and reveals the structure of the model's head through tonal contrasts.







THOMAS EAKINS  
1844-1916

**The Fairman Rogers Four-in-Hand Fan**

Oil on paper, 11 1/2 x 22 1/2 inches (arched)  
Inscribed on reverse: *RGR* [Rebecca Gilpin Rogers,  
wife of Fairman Rogers] Painted in 1879

PROVENANCE

Fairman Rogers, Philadelphia; Rebecca Gilpin Rogers, his wife, Philadelphia;  
Helen Bullitt Furness, Philadelphia; Fairman Rogers Furness, Philadelphia;  
Kate Furness Thompson, Philadelphia; Private Collection, New York

LITERATURE

Ellwood C. Parry, III, "Thomas Eakins and the Everpresence of  
Photography," *Arts Magazine* 10 (June 1977): 113, 115 (reproduced);  
Theodore Siegel, *The Thomas Eakins Collection* (Philadelphia: Philadelphia  
Museum of Art, 1978), pp. 76, 173 (reproduced in part)

*In late 1878 or early 1879, Fairman Rogers commissioned Eakins to execute a painting of him driving his coach and four horses in Philadelphia's Fairmount Park. The artist and his patron became friends while Rogers was serving as a board member of the Pennsylvania Academy of the Fine Arts and Chairman of the academy's Committee on Instruction. This leading civic figure was also founder of the National Academy of Sciences, a trustee at the University of Pennsylvania, and the author of A MANUAL OF COACHING, which was published in 1900 and is still regarded as the "bible" of coaching. Rogers claimed to be the first Philadelphian to drive a four-in-hand.*

*Eakins executed numerous preparatory studies for A MAY MORNING IN THE PARK (THE FAIRMAN ROGERS FOUR-IN-HAND) (1879-80, Philadelphia Museum of Art). The earliest were made on his May 1879 visit to Rogers's summer home in Newport, Rogers having transported his four-in-hand to Rhode Island, where Eakins had the opportunity to study its movement closely. One of the oil studies Eakins executed at this time features Rogers in the driver's seat with his wife Rebecca beside him and a black groom in the rumble seat (Philadelphia Museum of Art). It served as the basis for this fan which Rogers commissioned as a gift for his wife and Eakins is believed to have executed on a return trip to Newport in September 1879; it is his only known fan painting.*

*Eakins's oil study is squared off with five horizontal lines and eleven vertical ones, one inch apart; this was done to assist him in reducing the image, so that he could adapt it for the fan, which is identical in subject, save for the presence of Mrs. Rogers's sister Mrs. Franklin K. Dick and brother George Gilpin in the second row, and the second groom in the bumper seat. On either side of the curving portion of the fan, the artist painted views of waves hitting the rocks off Newport, which (according to Ellwood C. Parry, III) are "the only seascapes Eakins is known to have painted" (ARTS MAGAZINE 10 [June 1977], 115). The study and the fan feature the same bare and rugged landscape along Shore Drive near Newport and the identical position of coach and horses.*

*Fan decoration became popular in America in the late 1870s, evolving naturally from an American fervor for the decorative arts. Fan painting had earlier come to vogue in Europe, especially in France, where they were created by such artists as Degas, Vernet, Vibert, Ingres, Bonheur, and Eakins's teacher Gérôme. The Impressionist exhibition of 1879 in Paris included a special section devoted to fans.*



# WILLIAM MERRITT CHASE

1849-1916

## The King's Jester

Oil on canvas, 18 1/2 x 13 inches  
Signed (lower right): W.M. Chase  
Painted circa 1875

### PROVENANCE

LeRoy Ireland; Private Collection

### EXHIBITIONS

John Herron Art Museum, Indianapolis, Indiana, *Chase Centennial Exhibition*, November 1-December 11, 1949, no. 3; Alexander Gallery, New York, *American Genre Paintings*, February 14.-March 14, 1984, n.p., no. 38

*THE KING'S JESTER* belongs to Chase's Munich period and the series of sketches, drawings and studies that culminated in *KEYING UP- THE COURT JESTER* (1875, Pennsylvania Academy of the Fine Arts). Exhibited at the Centennial Exhibition held in Philadelphia in 1876, *KEYING-UP* was awarded a medal of honor and immediately established Chase as an artist to be reckoned with. That Chase made several preliminary pictures for *KEYING-UP* indicates, according to Ronald G. Pisano, "both the serious thought that went into composing the final work and the importance attached to this exhibition piece by Chase himself" (WILLIAM MERRITT CHASE [New York: Watson-Guption Publications, 1982], p. 22).

The dynamic, painterly technique in *THE KING'S JESTER* reflects Chase's admiration for and assimilation of a variety of Old Master styles. Interestingly, the broad, bravura manner of applying paint, which was popular in Munich during the early 1870s for the freedom and spontaneity it allowed, is decidedly less energized in Chase's final version of the subject. The white cockatoo in the background brings to mind Chase's close association with Duveneck and his work *THE TURKISH PAGE* (1876, Pennsylvania Academy of the Fine Arts). Chase painted his own rendition of this middle-eastern theme, *BOY FEEDING A COCKATOO: THE TURKISH PAGE* (1876, Cincinnati Art Museum) and, in keeping with his friend's work, chose to feature the bird again.





## RALPH A. BLAKELOCK

### Rip Van Winkle (The Hermit)

Oil on canvas, 39 x 21 inches  
Signed (lower left): *R A Blakelock*  
Painted circa 1873

#### PROVENANCE

The Artist; Susan and Commodore Edward Luckenback, New York; Linda Louise Luckenback, their daughter; Coe Kerr Gallery, New York, 1976; Private Collection, New York

#### EXHIBITIONS

Fenn Galleries, Ltd., Sante Fe, N.M., *R. A. Blakelock*, June-July 1977, no. 24

#### LITERATURE

Abraham A. Davidson, "Art and Insanity, One Case: Blakelock at Middletown," *Smithsonian Studies in American Art* 3 (Summer 1989): 65-67.

This painting is listed in category I, number 883 in Norman A. Geske's unpublished catalog of the works of Blakelock.

*Blakelock painted few literary subjects; this example is based on the story of Rip Van Winkle told by Washington Irving in his SKETCH BOOK, published in 1819-20. The canvas depicts Rip trying to pull himself together after waking from his decades-long sleep. Irving's writings inspired many American artists, among them Washington Allston, John Quidor, Felix Darley, Henry Peters Gray, and Charles Bird King, and both Quidor and King executed oil paintings featuring Rip Van Winkle. Blakelock's works of the early 1870s are distinguished by their rough and scumbled surface, strong contrast of values, flickering treatment of light, and warm color. During this period he often painted woodland landscapes featuring a dark foreground and a view out to a distant mountain seen through a soft atmospheric haze.*

*The Blakelock authority Norman A. Geske has noted that working in a vertical format provided the artist "with the opportunity to combine incised drawing with atmospheric depth. Generally . . . pictures [of this type] involve trees at the sides of the composition, which frame a receding path . . . often focusing in the middle distance on a figure . . . . The view ends with the sky indistinctly seen through a haze of light. . . . there is a glittering display of drawing with the brush [and] painterly effects quite unlike the representational techniques of the standard Hudson River painting" (RALPH ALBERT BLAKELOCK 1847-1919 [Lincoln, Neb.: Sheldon Memorial Art Gallery, 1975], p. 11).*





## JAMES M. HART

1828-1901

### Among Friends

Oil on canvas, 64 x 42 inches

Signed and dated (lower left): *James M. Hart 1876*

#### PROVENANCE

Dr. Robert P. Coggins, Marietta, Georgia; Private Collection

#### EXHIBITIONS

National Academy of Design, New York, *Fifty-first Annual Exhibition*, Spring 1876, no. 409; The High Museum of Art, Atlanta, Georgia, *Selections from the Robert P. Coggins Collection of American Painting*, December 3, 1976-January 16, 1977 (toured: Memorial Art Gallery of the University of Rochester, Rochester, New York, February 25-April 10, 1977; Herbert E. Johnson Museum of Art, Cornell University, Ithaca, New York, May 4-June 12, 1977)

#### LITERATURE

"National Academy of Design. The Fifty-first Annual Exhibition," *New York Evening Post*, March 28, 1876, p. 3; "The National Academy Exhibition. Some Landscapes," *The Daily Graphic*, April 1, 1876, p. 12; "The Fine Arts. Exhibition of the National Academy," *The New York Times*, April 8, 1876, p. 7; "The National Academy of Design," *The Art Journal*, n.s., vol. 2 [1876]: 190; Clara Erskine Clement and Laurence Hutton, *Artists of the Nineteenth Century and Their Works* (New York, 1894), p. 335; Bruce W. Chambers, *Selections from the Robert P. Coggins Collection of American Painting* (Rochester, New York: Memorial Art Gallery of the University of Rochester, 1976), p. 46 (reproduced)

*AMONG FRIENDS* is probably based on sketches Hart made in the summer of 1875 while working in the Bouquet River Valley in the Adirondack region of upstate New York, not far from Elizabethtown. Hart specialized in painting the Adirondacks and many of his pictures of this area were made into engravings. *AMONG FRIENDS* is one of a group of large vertical compositions dating from the mid-1870s in which the artist pictured the effects of early morning light and atmosphere, placed a tall elm tree in the immediate foreground, and precisely distinguished individual trees, plants, and kinds of cattle. The human figure long played a significant part in his works, but beginning in 1870 Hart gave cattle a major role in his landscapes and began as well the serious study of their anatomy. He quickly developed a reputation as one of America's finest animal painters. Hart believed that "for pictorial purposes cattle always look best in landscape, or at least with a landscape background . . . the artist chiefly enjoys the play of light on their glossy coats and the contrast of their rich, warm colors with the blues and greens and grays of out-of-doors" ("A Veteran Landscape Artist. A Talk with James M. Hart On Cattle Painting and Landscape," *THE ART AMATEUR* 27 [September 1892]: 81).



## GEORGE HENRY HALL

1825-1913

### The Turner's Shop—Palensville, Catskill Mountains

Oil on canvas, 35 x 47 1/2 inches

Signed and dated (lower right): *Geo Henry Hall 1880*

#### PROVENANCE

Kennedy Galleries, New York; Private Collection, Georgia

#### EXHIBITIONS

National Academy of Design, New York, 1880, no. 233; Kennedy Galleries, New York, *Brooklyn Art Association Exhibition*, November 4-14, 1970, no. 29; Kennedy Galleries, New York, *American Masters of the 18th and 19th Centuries*, March 14-April 7, 1973, no. 47 (reproduced); Finch College Museum of Art, New York, *Twice as Natural: 19th Century American Genre Painting*, December 11, 1973-January 20, 1974, no. 27; Marquette University Art Gallery, Milwaukee, Wisconsin, *Changes: Art in America 1881/1981*, October 5-November 6, 1981, p. 31, no. 10 (reproduced); The Hudson River Museum, Yonkers, New York, *Domestic Bliss: Family Life in American Painting, 1840-1910*, May 14-July 13, 1986 (toured: Strong Museum, Rochester, August 17-November 30, 1986; Terra Museum of American Art, Chicago, January 10-March 29, 1987, no. 18); Berry-Hill Galleries, New York, *A Sense of the Everyday: American Genre Painting*, May 20-June 28, 1991, no. 13

#### LITERATURE

"Genre and Still Life Paintings," *Kennedy Quarterly* 1 (December 1959): n.p., no. 17 (reproduced); "America at Work," *Kennedy Quarterly* 3 (April 1962): 31, no. 47 (reproduced)

While recognized by his contemporaries as the leading still life painter of his generation, overshadowing both Severin Roesen and John F. Francis, George Henry Hall considered himself first and foremost a figure painter. While most of his figure as well as genre subjects were drawn from his frequent travels abroad, Hall was also interested in American genre themes, particularly when they suggested literary or historical associations. Among his American subjects, *THE TURNER'S SHOP* of 1880 epitomizes Hall's mature narrative style. He combines a clearly legible arrangement of figures with meticulously recorded detail in order to relate an anecdote of rural life, yet he also suggests a context in which the meaning of that anecdote may be expanded.

On the most direct level, *THE TURNER'S SHOP* tells a disarmingly simple tale: a trio of bikers on an outing have found their way to the woodworking shop of a Catskill Mountain craftsman and are admiring the products of his skill. That they are on an "outing"—a recreational, rather than necessary excursion—is clearly conveyed by their fashionable (if sturdy) mode of dress. Having come to the wood turner's shop for a staff, they discover unforeseen pleasures in the craftsman's purely decorative creations. To enlarge upon the meaning of the anecdote, what they learn is that even the most humble of workmen can be an artist of sensitivity and refinement. They are also witnesses to the ingenuities and advantages of American machinery. It is not the handcraftsmanship of the rural past they admire so much as it is the advent—even in the most distant backwoods of America—of the improvements of technology.

Hall's *TURNER'S SHOP* naturally allies itself to a long tradition of American artistic admiration of national technological prowess, from Charles Willson Peale's *EXHUMATION OF THE MASTODON* of 1806 (The Peale Museum, Baltimore) to John Ferguson Weir's *GUN FOUNDRY* of 1866 (Putnam County Historical Society)—both of which also contain fashionably dressed women serving as witnesses to the events portrayed. In its own decade, Hall's painting reflects an even stronger dedication to the promise of science and industry, as is represented in such works as Charles F. Ulrich's *VILLAGE PRINT SHOP* of 1885 (Terra Museum of American Art), and Thomas Eakins's *GROSS CLINIC* of 1875 (The Jefferson Medical College of Thomas Jefferson University).





# EDWARD LAMSON HENRY

1841-1919

## An Itinerant Peddler Displaying His Wares

Oil on canvas, 18 1/4 x 28 1/2 inches  
Signed and dated (lower right): *E L Henry 87*

### PROVENANCE

Estate of Elizabeth Remsen

### EXHIBITIONS

Berry-Hill Galleries, New York, *A Sense of the Everyday: American Genre Painting*, May 20-June 28, 1991, no. 8

Henry created several works featuring peddlers, the earliest known, titled *THE PEDDLER* (Private Collection), in 1879. He also executed paintings of country stores and marketing scenes along rural roads. Henry's peddler pictures often focus on the industrious dealings of male merchants. In *AN ITINERANT PEDDLER DISPLAYING HIS WARES*, the dapper entrepreneur cleverly appeals to the individual tastes of the stern-faced rural women and children. The peddler may be seen as the embodiment of America's growing cosmopolitanism in contrast to the nation's agrarian past. This painting recalls the American genre tradition of the mid-nineteenth century and brings to mind such earlier treatments of peddlers as Asher B. Durand's *PEDDLER DISPLAYING HIS WARES* (1836, The New-York Historical Society), Francis William Edmonds's *IMAGE PEDDLER* (1844, The New-York Historical Society), and especially John Whetten Ebninger's *YANKEE PEDDLER* (1853, The Newark Museum).

During his lifetime Henry's paintings were often compared favorably to those of Jean-Louis-Ernest Meissonier, whom Henry greatly admired and several of whose works he owned. Like the French artist, Henry worked in a precise, naturalistic style, carefully recorded narrative details, and created sharp and insightful character studies. While his palette remained warm and subdued, in the 1880s and 1890s, Henry's canvases often include the soft pink, red, and orange accents discovered in *AN ITINERANT PEDDLER DISPLAYING HIS WARES*. Often overlooked in discussions of Henry's work is the artist's interest in rich, feathery textures and the contrast of sparkling light and soft, gray shadows. Of particular interest is the exquisite rendering of sunlight and clouds through the open window inside the house and the thin transparent orange curtain, which partially drapes the top window panes. Henry favored stagelike compositions regularly featuring intimate groups of varying ages: here, from left to right, youth, middle, and old age. Typically, the scene is set at the side of a house. In the manner of a theatrical setting, the garden, fence, and trees appearing in bright sunlight form a sympathetic backdrop for the activity in the foreground shadow.





# FREDERIC EDWIN CHURCH

1826-1900

## South American Landscape

Oil on canvas, 12 x 18 inches

Painted circa 1856-1857

*Church made his first trip to South America in 1853 and upon his return sought to re-create on canvas the majestic beauty he encountered there. Captivated by the verdant foliage, snow-capped mountain peaks, and the intense atmospheric effects of light and color, the artist made numerous sketches during his travels and recorded in almost scientific detail the many wonders he encountered. Upon his return home, he was able to render lush and detailed images of the South American landscape, creating panoramas that are among his most awe inspiring works. His exotic landscapes have long been admired for their extraordinary treatment of jungle foliage, vines, flowers, mosses, rocks, and mountains. The artist masterfully conveyed the unique atmosphere and feeling of space that he encountered in South America.*

*SOUTH AMERICAN LANDSCAPE was painted about 1856-1857 with the aid of pencil drawings, oil sketches, and sheer memory. It has been suggested that the work depicts Mount Chimborazo in Ecuador, which Church drew and painted on several occasions. He examined this volcanic mountain from various distances and under differing weather and atmospheric conditions and was indeed fascinated by it; for him it was a spiritual symbol suggesting the joining of heaven and earth.*

*In a letter regarding this painting, Gerald L. Carr, a leading authority on Church, remarked that SOUTH AMERICAN LANDSCAPE "is probably a preparatory study for a medium-size studio painting of closely similar content, dated 1856, which . . . is now in the Thyssen-Bornemisza Collection. The scene could properly be called a composition, since it comprises features adapted from the sketches Church made during his first trip to South America. . . . That the painting was composed and completed just a few months before his second journey there, in 1857, is interesting. Here, as with two or three other South American studio paintings by him of 1856-57, one can discern effects that prophesy the sweep and heightened drama of his works, both of North and South American subjects, of the late 1850's and 1860's. In this instance, the rugged geology, the strong silhouette of the escarpment (crowned by a church) at the left, and the botanical richness of the foreground are noteworthy."*



## JOHN WILLIAM CASILEAR

1811-1893

### Swiss Mountain Lake

Oil on canvas, 20 x 30 inches  
Painted in 1861

#### EXHIBITIONS

Villa Favorita, Lugano, Switzerland, *Swizzera Meravigliosa; Vedute di Artisi Stranieri, 1770-1914*, August 1-October 27, 1991 (toured: Musée d'art et d'histoire, Geneva, Switzerland, November 14, 1991-February 2, 1992, no. 72)

#### LITERATURE

*Swizzera Meravigliosa; Vedute di Artisi Stranieri, 1770-1914* (Lugano, Switzerland: Fondazione Thyssen-Bornemisza, 1991), pp.188-189 (reproduced)

*John W. Casilear was the very essence of the "Hudson River School" painter. With Asher B. Durand and John F. Kensett, he is at the heart of that movement, in large part responsible for the development of its style and principles. His landscapes were universally respected in his lifetime for their delicacy and poetry, and he has been acknowledged recently as "a formidable talent" and "the finest draftsman of all the Hudson River School artists" (John Paul Driscoll, ALL THAT IS GLORIOUS AROUND US [State College: Pennsylvania State University Museum of Art, 1981], p. 52).*

*Among the Hudson River painters, Casilear was renowned for the pastoral mood of his landscapes, what critics universally termed "serenity." The painter John Ferguson Weir thought that Casilear's landscapes were not only "very genuine for their simple truth," but also "as serene as his temperament" (quoted in AMERICAN PAINTINGS I [New York: Metropolitan Museum of Art, 1965], p. 256). A reviewer in THE ART JOURNAL of 1876 wrote that "his pictures are as harmonious as a poem, and it is this perfect serenity . . . which is so attractive to connoisseurs" ("American Painters—John Casilear," THE ART JOURNAL, n.s., vol. 2 [1876]: 17)."*

*Casilear's lake scenes, with their subtle color, their idyllic imagery, and their unified design, are the consummate expression of the Hudson River ideal. In SWISS MOUNTAIN LAKE, painted in 1861 following his second trip abroad, these qualities are combined in a particularly lovely statement, which also fulfills the highest standards of American Luminism—that aspect of Hudson River School painting that emphasized clarity and unity of illumination, signifying the underlying radiance of Creation. The work features a view of the Bay of Uri from the western bank of Lake Lucerne, not far from the Tell Platte, looking in the direction of Fluelen and Altdorf. The peaks of the Windgallen and Bristenstock appear in the distance.*





## THOMAS MORAN

1837-1926

### Cresheim Glen, Wissahickon, Autumn

Oil on canvas, 29  $\frac{1}{8}$  x 36  $\frac{3}{8}$  inches

Signed and dated (lower right): *Thos. Moran 1864*

#### PROVENANCE

James R. Earle & Son, Philadelphia; George F. Tyler, Philadelphia, April 1864;  
Descended in the Family, from about 1897; Private Collection, New York

#### EXHIBITIONS

Pennsylvania Academy of the Fine Arts, Philadelphia, *Forty-First Annual Exhibition*, ca. April 20-ca. June 1, 1864, no. 199 [as *Autumn*]; Logan Fair, Philadelphia, Pennsylvania, *Great Central Fair*, Philadelphia, June 1864, no. 26 [as *Creisham Creek*]; Alexander Gallery, New York, *The Hudson River School: Congenial Observations*, September 24-October 31, 1987, no. 37

#### LITERATURE

Artist's Record Book; *Catalogue of Paintings, Drawings, Statuary, etc., of the Art Department in the Great Central Fair* (Philadelphia, 1864), p. 5; *The Hudson River School: Congenial Observations* (New York: Alexander Gallery, 1987), n.p. (reproduced).

*In 1861 Moran began to concentrate on painting the countryside within several miles of his Philadelphia home. He made frequent sketching excursions along the shore of the Schuylkill River, but his favorite area was the Wissahickon Valley, whose heavy woods, craggy banks, and winding streams and creeks inspired numerous nineteenth-century painters and writers. Now part of Fairmount Park, the area still retains much of its pristine appearance. Moran was particularly attracted to the brilliant color of Wissahickon in autumn, and he was fascinated in particular by the area's rocks, which belong to the Appalachia group, the oldest known land mass, and include a unique gneiss along the Wissahickon Creek, which is found nowhere else in the world. The foreground in Moran's Wissahickon paintings is generally dominated by rocks of all sizes and character. Moran's eastern Pennsylvania landscapes were avidly collected by the city's leading art patrons, among them Henry C. Gibson, John L. Claghorn, William P. Wiltach and Joseph Harrison.*

*CRESHEIM GLEN, WISSAHICKON, AUTUMN was painted in April 1864 and was originally owned by the Philadelphian George F. Tyler, whose collection also included landscapes by James Hamilton, Albert Bierstadt, Sanford Gifford, and Herman Herzog. Stylistically, the work relates to landscapes executed during the period by the British and American Pre-Raphaelites. This is reflected in Moran's meticulous documentation of the site, chromatic brilliance, concern with geology, sketchy definition of the background, and application of glazing over a white ground. Moran did not paint finished works on site, but executed his landscapes from sketches and memory back in his studio. "I use my memory," the artist remarked. "This I have trained from youth up, so that while sketching and coloring, I impress indelibly upon my mind the features of the landscape and the combinations of coloring, so that when back in my studio the [work] will recall vividly all the striking peculiarities of the scene visited" (unidentified clipping, dated June 9, 1900, Thomas Moran Scrapbook, Moran Collection, East Hampton Free Library, p. 46). Moran's colors here are brilliant and striking, testifying to his developing belief that his "forte lay in color and would prove my strongest point" ("Old Book of Lists, 1863," Moran Papers, Thomas Gilcrease Institute of History and Art).*





**THOMAS MORAN**

1837-1926

**Venice from San Giorgio**

Oil on canvas, 20 x 30 inches

Signed and dated (lower right): *TMoran Venice 1896*

## PROVENANCE

Mr. Wellman, 1896; Descended in the Wellman Family; Private Collection

*Moran visited Venice in 1888 and 1890, trips that inspired him to paint many views of the city during the ensuing years. He found Venice to be "an inexhaustible mine of pictorial treasures for the artist and of dreamy remembrance to those who have been fortunate enough to visit it" (Thurman Wilkins, THOMAS MORAN: ARTIST OF THE MOUNTAINS [Norman: University of Oklahoma Press, 1966], p. 188). During his lifetime Moran was often called "The American Turner," and VENICE FROM SAN GIORGIO recalls Turner's Venetian oils in its opalescent colors, richly impastoed surface, prominent incorporation of boats and genre details in the foreground, and portrayal of the Grand Canal and the city's grand architecture from the island of San Giorgio. Like Turner, Moran idealized Venice, seeking above all to appeal to the imagination. The city is captured at sunset and the Salute, Campanile, and Doge's Palace glow in a bright, almost supernatural light. After selling the painting in early 1896, Moran felt impelled to inform his agent—with characteristic modesty—that the purchaser had acquired a "good representative picture" (Letter from Thomas Moran to William A. Ransom, May 8, 1896, copy, Berry-Hill Galleries).*



**JASPER FRANCIS CROPSEY**  
1823-1900

**Bridge on the Wawayanda**

Oil on canvas, 12 x 20 inches  
Signed and dated (lower right): J. F. Cropsey/1873

*Jasper Francis Cropsey is today acknowledged as one of the foremost painters of the Hudson River School. Originally trained as an architect—a profession he continued to practice throughout his art career—Cropsey turned to landscape painting in the 1840s. Influenced by the example of Thomas Cole, he lived in Italy from 1847 to 1849, absorbing the lessons of the Old Masters while he painted the fabled ruins of ancient civilization. On returning to the United States, he began to focus increasingly on the beauty of the Native American landscape, capturing especially the dramatic light and intense color of autumn in the Hudson Valley and New England.*

*BRIDGE ON THE WAWAYANDA was completed in 1873 and may be the painting titled AN OLD BRIDGE ON THE WAWAYANDA RIVER that was sold at an 1885 auction of Cropsey's work (CATALOGUE OF OIL PAINTINGS, WATER COLORS, AND DRAWINGS IN BLACK AND WHITE, BY JASPER F. CROPSEY, N.A. [New York: Otis & Company, March 20, 1885], p. 524, no. 59). The same rustic bridge appears in the larger OLD BRIDGE ON THE WAWAYANDA RIVER (1883, Mrs. John C. Newington).*

*The Wawayanda flowed near Cropsey's home in Warwick, New York, where he spent summers from 1869 to 1884. A contemporary author described how, in the valley below his home, there "ran for many a mile the Wawayanda, a bright, abounding stream, of which the waters, after mingling with the Wallkill, find their way at last into the Hudson. In the name Wawayandah or Winding Stream the Indians showed their wonted sense of fitness. Winding, indeed, is the beautiful watercourse, here sparkling in the sunshine as it traverses broad and fertile fields, there shut in by high banks and overhung with shrubbery" (William F. Forman, "Jasper Francis Cropsey, N. A.," MANHATTAN MAGAZINE 3 [April 1884]: 379).*

*BRIDGE ON THE WAWAYANDA has the freshness and immediacy of a study in plein-air. It reflects Cropsey's style at mid-career, when he became increasingly interested in rendering the effects of atmosphere and light while continuing carefully to delineate every leaf, branch, rock, and blade of grass. The work also beautifully demonstrates Cropsey's technique of painting in thin, almost transparent washes heightened by flickering brushstrokes loaded with pure color. The couple standing on the bridge is a sign of the artist's growing tendency to include genre elements in his landscapes for added interest.*





# MARTIN JOHNSON HEADE

1819-1904

## Single Haystack in a Flat Marsh

Oil on canvas, 10 1/8 x 20 1/8 inches  
Signed & dated (lower left): *M.J. Heade 1860*

### EXHIBITION

Harry Shaw Newman Gallery, New York, *Exhibition of Paintings by Martin J. Heade and David G. Blythe*, April 1947

### PROVENANCE

S. L. Probasco, Jr., Chattanooga, Tenn.; Private Collection

### LITERATURE

Theodore E. Stebbins, Jr., *The Life and Works of Martin Johnson Heade* (New Haven: Yale University Press, 1975), pp. 44, 218, no. 35 (reproduced)

*SINGLE HAYSTACK IN A FLAT MARSH* dates from 1860, when Heade lived at the Tenth Street Studio Building in Manhattan. It was in the 1860s that Heade turned his primary attention from portraiture and genre to landscape painting. At this time, he was inspired by his association in New York with Frederic Edwin Church and other leading American landscape painters. The present painting recalls the work of Church in its careful rendering of detail, crisp paint handling, high finish, and colorful treatment of the sky. Already apparent, however, is Heade's penchant for depicting simple rather than spectacular natural scenery, his adoption of a narrow compositional format, use of a low-horizon, and interest in rendering luminous light and atmospheric effects.

*SINGLE HAYSTACK IN A FLAT MARSH* is one of Heade's earliest paintings of a salt marsh. Over the course of his career the artist would execute more than one hundred works featuring the marshlands of the eastern United States. The subject appealed to Heade for its broad, flat expanses and distinct atmospheric effects. The heavy moisture that hangs over a marsh diffracts light in particularly dramatic ways either just before or after a passing shower, or at twilight, when the sky is infused with radiant color. The locale represented in this canvas cannot be identified with certainty, but it is probably a marsh in Narragansett Bay, Rhode Island.





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**WILLIAM STANLEY HASELTINE**  
1835-1900

**Indian Rock, Narragansett, Rhode Island**

Oil on canvas, 14 x 24 inches  
Signed and dated (lower left): WSH/64  
Painted in 1864

PROVENANCE

Private Collection; By descent to Mrs. Gregory Hedberg, Hartford, Conn.;  
Private Collection, Conn.

EXHIBITIONS

The Newport Gallery of American Art, Rhode Island, *The Artistic Heritage of Newport and the Narragansett Bay*, July 13-November 30, 1990 (pl. 23);  
Hirschl & Adler Galleries, New York, *William Stanley Haseltine (1835-1900)*--Herbert Haseltine (1877-1962), April 18-June 5, 1992, no. 1

LITERATURE

Meredith E. Ward, *William Stanley Haseltine (1835-1900)*--Herbert Haseltine (1877-1962) (New York: Hirschl & Adler Galleries, 1992), pp. 4, 6 (reproduced)

Haseltine spent the summers of 1862 and 1863 in Narragansett Bay, Rhode Island, where he created sketches in graphite, ink, and wash that he developed into oil paintings in his New York City studio. Marc Simpson recently noted that Haseltine focused "on the five-mile stretch of rocks that run south from Narragansett Pier to Point Judith. Great chunks of reddish granite, smooth-faced blocks and huge inclined slabs, here push the sea back from the land. Their irregular massing and jumbled appearance, speaking of immense forces at work in their placement, providing the artist with a bounty of views" ("Noble Rock Portraits: Haseltine's American Work," in *EXPRESSIONS OF PLACE: THE ART OF WILLIAM HENRY HASELTINE* [San Francisco: The Fine Arts Museum of San Francisco, 1992], p. 20).

Haseltine's Rhode Island works regularly feature rock formations set against the sea and sky. For dramatic effect, the artist exaggerated light and shadow and emphasized the complimentary colors blue and orange. He applied paint thinly, with minute, almost invisible, brush strokes. Simpson notes that Haseltine permitted "the texture of [the] underlying gesso ground to show through the thinly applied paint. The gesso's even stipple catches and diffuses the light, casting an atmospheric veil across the scene" (*Ibid.*, p. 16).

The artist's Narragansett views were lavishly praised and avidly sought by major collectors when they were exhibited in the early 1860s. A critic for the *NEW YORK EVENING POST* remarked that "To those who have sailed or strayed upon the seacoast of Rhode Island, opposite to Newport, the striking character of the scenery and remarkable tint of the rocky ledges, particularly in the afternoon sunlight, must be peculiarly interesting. To others, not familiar with that bold and beautiful coast, the [works] of this artist will be none the less valuable as presenting a phase of scenery not exceeded in nature's attractions anywhere in this country. The pictures are painted with great boldness of effect, and the sharp, irregular angles of the rocky red ledges, contrast forcibly and pleasingly with the bright blue waters which circle and spread around them, and the calm, cloudless azure which bends serenely above" ("Fine Arts," *NEW YORK EVENING POST*, December 3, 1863, p. 1).



**JAMES AUGUSTUS SUYDAM**  
1819-1865

**Beach at Newport, Rhode Island**

Oil on canvas, 13 x 23 inches  
Signed (lower right): JA Suydam  
Painted circa 1860-65

*James Augustus Suydam was a noteworthy mid-nineteenth century luminist painter of coastal landscapes and an important benefactor and collector of American art. BEACH AT NEWPORT, RHODE ISLAND dates from the period 1860-65 and is one of approximately twenty known paintings by the artist. On his frequent trips to Newport, Suydam favored painting at Second Beach, Manchester Beach, and on the Narragansett shore. The present work appears to represent a portion of Second Beach. It is impossible to discuss Suydam's coastal pictures without considering John Frederick Kensett. The two friends traveled together to Newport, Rhode Island, in the mid 1850s and may have accompanied each other on sketching excursions to this area on later occasions. It was in the mid-1850s that Kensett began to lose interest in painting grandiose mountain landscapes and to prefer smaller, more intimate views of the coastal waters of New England. Suydam came to share this preference.*

*BEACH AT NEWPORT, RHODE ISLAND resembles Kensett's luminist landscapes of Newport, including ON THE NARRAGANSETT COAST (National Academy of Design), which Suydam owned. The two artists' paintings of Rhode Island are comparable in terms of their crisp linearism; austere, pared-down compositional arrangements; asymmetrical alignment of the rocky promontory, sandy beach, and sea; sharpness of form; thin application of paint; clarity of light; and harmonious and low-keyed palette of cool greens, blues, grays, browns, and white. Despite his debt to Kensett, Suydam's paintings have a quality of serenity and beauty uniquely their own. David Huntington described Suydam as "one of the most rarefied spirits of the luminist school" and noted that, in his work, "nature has been busbed to attend a human mood" ("Church and Luminism: Light for America's Elect," in AMERICAN LIGHT: THE LUMINIST MOVEMENT 1850-1875 [Washington, D.C.: The National Gallery of Art, 1980], p. 184).*





## HENRY SUYDAM

1804-1888

### The Lydig House

Oil on canvas, 14 x 24 inches

Signed and dated (lower right) 1878 H. Suydam

#### PROVENANCE

John R. Suydam II, from about 1882; Descended in the Suydam Family

*Suydam was born in Wappinger Creek, New York and studied art with his brother James, with whom he occasionally shared a New York City studio. Suydam first exhibited his work at the Washington Art Association in 1859, continuing to exhibit there and at the National Academy of Design through the late 1870s. A resident of New York City until 1872, he spent his last years in the town of Geneseo in upstate New York. In the 1880s, Suydam's interest in art declined, and his attention turned to writing. He was the author of HISTORY AND REMINISCENCES OF THE MESIER FAMILY OF WAPPINGERS CREEK (New York: privately printed, 1882) and EVERYTHING IN NATURAL LIFE IS EMBRYONIC TO THE SPIRITUAL (New York: Angell's Printing Office, 1884). Suydam painted primarily gentle, luminist views of the Hudson River, but also created topographical city views, sporting subjects, and still lifes.*

*THE LYDIG HOUSE, dating from 1878, features a glimpse of the Lydig family's summer residence on the banks of the Bronx River in the village of West Farms, north of Manhattan. Suydam was intimately familiar with the more than two hundred-acre property; his sister Catherine married Philip Mesier Lydig, who managed the Lydig family's country house. Catherine, Philip, and Henry also were first cousins. William W. Spooner remarked that the Lydigs "built a commodious cottage upon the knoll overlooking the beautiful river which for nearly a mile meanders peacefully through the grounds bordered with orchards and trees, presenting one of the most pleasing rural pictures within easy distance of New York" (HISTORIC FAMILIES OF AMERICA [New York: Historic Families Publishing Association, 1907], p. 127).*

*The City of New York acquired the Lydigs' land in 1885 by right of eminent domain and turned it into a public park. Fourteen years later it became the site of the Bronx Zoo. William R. Holiday, the zoo's first director, related his earliest visit: "How will I ever forget my unbounded astonishment at finding, within an hour after crossing its boundaries, that there nature has made a marvelously beautiful and perfect combination of ridge and hollow, glade and meadow, rocks, river, lake and virgin forest and that man has mercifully preserved it all from defacement and destruction" (quoted in William Bridges, GATHERING OF ANIMALS [New York: Harper and Row Publishers, 1974], p. 31). Prominently featured in Suydam's painting is the immense pine tree which stood near the Lydig house. In 1927, the girth of this tree was reported to be nearly twelve feet (THE BRONX AND ITS PEOPLE [New York: The Lewis Historical Publishing Company, Inc., 1927], p. 696).*





## SANFORD ROBINSON GIFFORD

1823-1880

### On the Nile

Oil on canvas, 17 x 31 inches  
Signed and dated (lower right): S. R. Gifford 1872

#### PROVENANCE

J. I. Nesmith, Brooklyn, New York; Douglas B. Collins, Longmeadow, Mass.;  
Vose Galleries, Boston; Eugene B. Sydnor, Jr., Richmond, Va.

#### EXHIBITIONS

Brooklyn Art Association, Brooklyn, N.Y., *25th Exhibition of Pictures (Fall Exhibition)*, December 10-21, 1872, no. 225; Metropolitan Museum of Art, New York, *Loan Collection of Paintings in the West and East Galleries [Gifford Memorial Exhibition]*, October 1880-May 1881, no. 8; University Art Museum, University of Texas at Austin, Austin, Texas, *Sanford R. Gifford*, October 25-December 13, 1970 (toured: Albany Institute of History and Art, Albany, N.Y., December 28, 1970-January 31, 1971; Hirschl & Adler Galleries, New York, February 8-27, 1971); National Gallery of Art, Washington, D.C., *American Light: The Luminist Movement 1850-1875*, February 10-June 15, 1980 (p. 46, fig. 39, p. 198, pl. 22); National Gallery of Art, Washington, D.C., *The Orientalists: Delacroix to Matisse*, July 1-October 28, 1984

#### LITERATURE

"Art: The Brooklyn Association; 25th Exhibition of Pictures," *New York Daily Tribune*, December 14, 1872, p. 4; Philadelphia, *Centennial Exposition*, 1876; The Metropolitan Museum of Art, *A Memorial Catalogue of the Paintings of Sanford Robinson Gifford, N.A.* (New York: 1881), no. 580; Nicolai Cikovsky, Jr., *Sanford R. Gifford [1823-1880]* (Austin: University Art Museum, University of Texas at Austin, 1970), pp. 29, 71 (reproduced); D. Dodge Thompson, "American Artists in North Africa and the Middle East, 1797-1914," *Antiques* 126 (August 1984): 308, 310, fig. 7; Ila Weiss, *Poetic Landscape: The Art and Experience of Sanford R. Gifford* (Newark, De.: University of Delaware Press, 1987), pp. 121, 136, 293, pl. 27

*Motivated by the example of such Orientalist painters as Edward Lear and Jean-Léon Gérôme, Sanford Gifford broke away from his travels in Europe during early 1869, and for the next five and a half months toured the Middle East and Greece. His first stop was Egypt, where he remained from January 8 to March 22, exploring its cities and ruins and taking a forty-four day boat trip along the Nile.*

*Alibough Gifford enjoyed his Eastern journey, it resulted in few paintings. On returning to New York, he wrote to friends: "During nearly three months I sailed magnificently on the Nile, and whacked my donkey among temples and tombs . . . and scarcely a line records it" (Gifford letter to Mrs. Wheeler and Tom, October 16, 1869, cited in Ila Weiss, "Sanford Robinson Gifford," Ph.D. diss., Columbia University, 1968, pp. 319-20). From the nine sketches that he made in Egypt, he completed only eight paintings, dating between 1869 and 1878, and of these eight, only three are known today.*

*ON THE NILE is based on a sketch done on March 7, 1869. Its classic economy of design and glowing, atmospheric color make it a definitive work in Gifford's oeuvre, as was noted by a newspaper critic in 1872: "Mr. S. R. Gifford . . . shows by his 'On the Nile' how his love for certain effects of light can develop new force in him when it has undeniable conditions of nature to work upon. Here on the Nile the artist has found an atmosphere that suits his talent" ("Art: The Brooklyn Association; 25th Exhibition of Pictures," NEW YORK DAILY TRIBUNE, Dec. 14, 1872, p. 4). Another, later reviewer, seeing many of the same qualities in Gifford's Egyptian works, wrote: "[They] are perhaps the most striking in their temperance of treatment and truth of color of any ever produced by an American artist. To those who have visited the valley of the Nile they recall [it] most impressively, in a style wholly free from extravagance or artificiality" ("American Painters--Sanford R. Gifford, N. A.," THE ART JOURNAL, n.s., vol. 2 [1876]: 203).*



## WILLIAM BRADFORD

1823-1892

### Voyage of the Polaris

Oil on canvas, 45 x 72 inches

Signed (lower right): Wm. Bradford

Painted circa 1872

#### LITERATURE

Frederick Butzen, "The Cover," *Journal of the American Medical Association*  
242 (December 1979): 2637 (reproduced on cover)

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William Bradford was born and raised in Fairhaven, Massachusetts, across the harbor from New Bedford. After first opening a clothing establishment in 1852—an enterprise which he soon abandoned because he spent most of his time painting—Bradford sought and received training from the Dutch-born marine painter, Albert Van Beest, who had immigrated to New Bedford in 1845. Bradford and Van Beest often collaborated on paintings during the 1850s, their most important work of this type being a view of Boston Harbor executed in 1857 (Private Collection, Boston). In this and other of his early works Bradford's meticulous attention to the details of ship construction and rigging and his measured placement of vessels in the pictorial space clearly reflect knowledge of the paintings of Fitz Hugh Lane.

In the mid-1850s Bradford sought new areas to represent in his paintings and this interest led him to make trips to Labrador between the years 1854 and 1857. The resulting pictures of Labrador fisheries, icebergs and coastal views did not find many buyers. Improved fortunes encouraged Bradford to set sail again for Labrador in 1861 and he also made travels to the Arctic almost every summer for the remainder of the decade. In the early 1860s Bradford took a winter studio in Boston and in the late 1860s he settled in New York, taking quarters in the famous Tenth Street Studio Building. In the summer of 1869 he made his last and most ambitious Arctic trip, traveling north of Labrador and visiting among other places Greenland, Iviklut, Upernivik, and Tessiuk.

In April 1872, Bradford traveled to England upon the encouragement of the Duke of Argyle. There he was cordially received by many notables, including Queen Victoria, Sir Alfred Lord Tennyson, Lord Lindsay, Sir Henry Holland and Sir Roderic Murchinson. His greatest achievement

was receiving a special commission from the Queen. This was followed by other important English commissions. In London he gave talks at the Royal Institution and the Royal Geographic Society, a practice he was to continue upon his return in 1873 to America, where his success came to equal that which he enjoyed in England. During the late 19th century, it was generally felt that Bradford represented the Arctic region more truthfully than any artist who had worked there.

VOYAGE OF THE POLARIS dates from about 1872 and depicts the ill-fated arctic exploration ship, POLARIS, icebound in the frozen sea of Thank-God Harbor off the coast of Greenland. Bradford based his painting on published accounts of the Polaris's expedition. The POLARIS was captained by Charles Francis Hall with a crew of thirty-four and was dispatched in July 1871 to discover a route to the North Pole. After three months at sea, Captain Hall died, and, shortly afterward, the ship struck an iceberg. As illustrated in the painting, the crew off-loaded much of the provisions to free the ship from the ice. Some of the crew was still on shore when the ship drifted off into the icefloe, but miraculously, all were eventually rescued.

In regard to Bradford's arctic paintings, John Wilmerding remarked that the artist painted "exotic and powerful images of a landscape that had special appeal for Americans in the second half of the nineteenth-century. Not unlike the western plains and mountains of America, this northern wilderness possessed a similar terrible beauty. Its sublime vastness and purity made man especially conscious of his own scale and mortality. He was aware of time and age in the ever-present history of glacial geology everywhere about him. Such a region was cause for both fear and praise" (WILLIAM BRADFORD 1823-1892 [Lincoln, Mass.: De Cordova Museum, 1969], p. 22).





**ALFRED T. BRICHER**

1837-1908

**Coastal Scene at Twilight**

Oil on canvas, 20 x 32 inches  
Signed (lower right): *AT Bricher*  
Painted circa 1882

*Bricher was born in Portsmouth, New Hampshire, and raised in Newburyport, Massachusetts. It is not known whether he received professional instruction, and therefore it is assumed he was self-taught. His earliest works date from the mid-1850s, and he established a studio in Boston by 1859. Early in his career, Bricher frequented the favorite spots of the Hudson River School: the Adirondacks, the Catskills, and the White Mountains. From the time of his move to New York in 1868 until his death in 1908, he almost exclusively painted New England and Long Island marine subjects, working in a direct and forthright style, carefully observing and recording picturesque detail, and striving for high finish.*

*In COASTAL SCENE AT TWILIGHT, Bricher exquisitely captured a mood of serenity and idyllic summer peace. He concentrated his attention on the rock and rowboat on the shoreline, which are balanced by the sailboats in the distance. Bricher was fascinated with the varied shapes and translucency of the waves as they crest and curl toward shore, and by the dramatic sunset, which tinges the clouds red. The artist's renderings of water were highly regarded by art critics of the period, one of whom, noting that Bricher made "water sparkle like diamonds in a silver setting" (cited in John Duncan Preston, "Alfred Thompson Bricher," *ARTS QUARTERLY* 25 [Summer 1962]: 149).*

*COASTAL SCENE AT TWILIGHT dates from the early 1880s when Bricher painted a series of coastal sunset scenes and became something of a rock specialist, donning the mantle of the late John Frederick Kensett. He painted many of the large and dramatic rocks dotting the coasts of New England. In 1882, for example, an exhibition at Doll & Richards in Boston featured LONE ROCKS - CAPE ELIZABETH, SEA-GULL ROCKS - PORTLAND, ROCKS - CAPE ELIZABETH, THE LION ROCK - PORTLAND, A LONELY ROCK - GRAND MANAN, CUNNERS ROCKS - PORTLAND, and PULPIT ROCK - PORTLAND. Natalie Spasky has conjectured that William Stanley Haseltine's paintings "of sunstruck, fissured rocks on the New England coast may have prompted Bricher to turn from landscapes to marine paintings in which large rocks dominate the foreground" (*AMERICAN PAINTINGS IN THE METROPOLITAN MUSEUM OF ART* [New York: The Metropolitan Museum of Art, 1985], 2:517).*





**ALFRED T. BRICHER**

1837-1908

**Twilight at Nahant**

Oil on canvas. 12 x 22 inches  
 Signed (lower left): *AT Bricher*  
 Painted circa 1890-93

*TWILIGHT AT NAHANT* dates from the early 1890s. At this time, Bricher began to center pictures around one or two dominant tones - here, hues of lavender and blue. While concentrating his attention on the rocks, shoreline, and dramatic sky, Bricher exquisitely captured a mood of idyllic peace during a calm and radiant moment on the New England coast. Jeffrey Brown, the Bricher scholar, has "long suspected that . . . rock paintings [of this type] should be viewed less as literal transcriptions of topography than as later evocations of place, or time of day, weather, or mood" (Letter to Berry-Hill Galleries, August 18, 1992). Interestingly, pictures by the artist of Nahant, Massachusetts, were exhibited regularly during the years 1885 to 1894 at the gallery of James D. Gill in Springfield, Massachusetts, undoubtedly in hope of attracting local interest.



## DENNIS MILLER BUNKER

1861-1890

### On the Banks of the Oise

Oil on canvas, 26 x 36 inches

Signed and dated (lower left): *Dennis M. Bunker Paris 1883*

#### PROVENANCE

Mary Bunker Cotten Hoyt, the artist's sister, until 1944; Muriel Gurdon Cotten Brotherton, her daughter, until 1967; Gurdon Saltonstall Brotherton, her son, until 1970; Graham Williford

#### EXHIBITIONS

Noyces & Blakeslee Galleries, Boston, *Dennis Miller Bunker Exhibition*, Autumn 1885, no. 7 [as *Bank of the Oise*]; St. Botolph Club, Boston, *Exhibition of the Pictures of Dennis Miller Bunker*, January 22-February 5, 1891, no. 40 [as *Bank of the Oise*]; Decorative Arts Center, New York, *Painting in America, Yesterday and Tomorrow*, Winter 1973; The New Britain Museum of American Art, Connecticut, *Dennis Miller Bunker Rediscovered*, April 1-May 7, 1978, no 9 (reproduced in photograph on frontispiece)

#### LITERATURE

Jared I. Edwards, "Dennis Miller Bunker Rediscovered," *19th Century Magazine* 4 (Spring 1978): 74 (reproduced in photograph); William H. Gerds, *American Impressionism* (New York: Abbeville Press, 1984), pp. 83, 84 (reproduced); H. Barbara Weinberg, *The American Pupils of Jean-Léon Gérôme* (Fort Worth, Texas: Amon Carter Museum, 1984), p. 91 (reproduced); H. Barbara Weinberg, *The Lure of Paris: Nineteenth Century American Painters and Their French Teachers* (New York: Abbeville Press, 1991), p. 125; H. Barbara Weinberg, Doreen Bolger, David Park Curry, *American Impressionism and Realism: The Painting of Modern Life, 1885 1915* (New York: The Metropolitan Museum of Art, 1994), p. 348 (reproduced in photograph)

*Bunker authority Ives Gammell has written: "This is the only landscape of [1883] that I know of. . . . [It] was [Bunker's] first summer in Europe, he having reached Paris in the fall of 1882. [Bunker] and Charles Platt made frequent painting excursions to the environs during the summer of 1883. This picture clearly was done on one of them. . . . While it is unique among known Bunkers, in many respects it has many of his characteristics and his treatment of unfamiliar aspects is as personal as all that he painted, even in his teens" (Letter to Berry-Hill Galleries, April 4, 1974). More recently, H. Barbara Weinberg has remarked that this and other Bunker landscapes of the period reveal "an emulation of Barbizon techniques in their tranquil, intimate compositions and tonal palette" (THE LURE OF PARIS, p. 125). An undated photograph exists of the seated artist sketching in his studio, with ON THE BANKS OF THE OISE on the easel behind him.*





## WILLARD L. METCALF

1858-1925

### Returning Home - Evening (Twilight, Farm Laborer Returning from a Day at Work in the Field with his Daughter)

Oil on canvas, 46 1/2 x 37 1/2 inches  
Signed and dated (lower left): W L Metcalf 1885

#### PROVENANCE

Skipper Igoe, Charleston, South Carolina; Private Collection

#### EXHIBITIONS

The Dixon Gallery and Gardens, Memphis, Tenn., *An International Episode. Millet, Monet and their North American Counterparts*, November 21-December 23, 1982 (toured: Terra Museum of American Art, Evanston, Ill., January 8-February 13, 1983; Worcester Art Museum, Worcester, Mass., March 3-April 30, 1983)

#### LITERATURE

Willard Metcalf Papers, Archives of American Art, microfilm roll N70/13, frames 119-120, 161; Laura Meixner, *An International Episode: Millet, Monet and their North American Counterparts* (Memphis, Tenn.: The Dixon Gallery and Gardens, 1982), pp. 125, 126, 163, no. 40 (reproduced); Elizabeth de Veer and Richard J. Boyle, *Sunlight and Shadow: The Life and Art of Willard Leroy Metcalf* (New York: Abbeville Press, 1987), pp. 39-40, 190-191, 266 (reproduced)

*Metcalf spent the summer of 1885 on the Suffolk coast of England in the East Anglia town of Walberswick. The artist had visited England on two previous occasions: in September 1883 before crossing the Channel to study art in Paris and in the spring of 1884 on a break from classes at the Académie Julian. In 1884 Metcalf sketched in Dartmouth, Langport, Devon, and Lynmouth. Elizabeth de Veer has speculated that on his return to France that year, the painter may have learned of Walberswick, then something of a British artist colony. This may have prompted his trip there in 1885 (de Veer, p. 35).*

*Surviving preparatory sketches indicate that RETURNING HOME-EVENING was begun in Walberswick on July 13, 1885; the work appears, however, to have been finished in the artist colony of Grez-sur-Loing, near Fontainebleau. During the 1880s, Metcalf regularly visited and painted in this French village, where he came under the influence of Jules Bastien-Lepage and was drawn to plein-air painting. Following the lead of Bastien-Lepage, he sought in RETURNING HOME-EVENING to reconcile academic figure painting and an open-air treatment of landscape elements; his draftsmanship is precise and controlled, but he conveys a vital sense of light and air by bathing the figures in the exquisite, magical glow of the dimming day, and by employing feathery brushwork and a scumbling technique in his treatment of nature.*

*RETURNING HOME-EVENING has often been favorably compared to paintings by Jean-François Millet. Richard Boyle has remarked that the work "seems to sum up Metcalf's great admiration for the French Barbizon painter . . . . The strength and dignity of the farm laborer is there, as is the dramatic, evocative silhouette against the horizon; the figures are centrally positioned, and the canvas is divided into areas of earth and sky . . . with this picture Metcalf seems to be looking back at Millet and forward to Bastien-Lepage and perhaps to Impressionism . . . . This forward look is seen especially in the very loose, seemingly casual treatment of the field of grass and poppies" (Boyle, pp. 189-90).*





## FREDERICK JUDD WAUGH

1861-1940

### Family Resting under a Tree

Oil on canvas, 18 1/4 x 21 3/4 inches

Signed and dated (lower right): *Frederick J. Waugh/Paris 1889*

Waugh was born in Bordentown, New Jersey and raised in Philadelphia. From 1880 to 1883 he attended the Pennsylvania Academy of the Fine Arts, where he was a pupil of Thomas Eakins and Thomas Anshutz. In the autumn of 1883 he traveled to Paris, where he studied for a brief period at the Académie Julian under Adolphe William Bouguereau and Tony Robert-Fleury. This was followed by a lengthy stay in Grez-sur-Loing outside Paris. After his father's death in 1885, Waugh returned to Philadelphia, where he soon established his reputation as a portrait and landscape painter. From 1892 to 1907, he again lived abroad and was active as an illustrator. While living in the Channel Islands in the mid-1890s, Waugh became interested in marine painting, but it was not until his return to America that he devoted his full attention to seascapes, becoming one of America's leading marine specialists.

*FAMILY RESTING UNDER A TREE* was painted in Paris in 1889. At this time Waugh lived at 161 Boulevard du Montparnasse (Lois Marie Fink, *AMERICAN ART AT THE NINETEENTH-CENTURY PARIS SALONS* [Cambridge, Mass.: Cambridge University Press, 1990], p. 403). It is likely that the artist spent time in Grez during his trip to France and that he began this painting while working in this village thirty miles from the French capital. His Grez paintings regularly feature peasants in the field. According to George R. Havens, Waugh felt that he had "never surpassed" the pictures he executed in the area (FREDERICK J. WAUGH: *AMERICAN MARINE PAINTER* [Orono, Maine: University of Maine Press, 1969], p. 30).

*FAMILY RESTING UNDER A TREE* may be compared to Waugh's *SYMPATHIE* (location unknown), which was exhibited in the Paris Salon of 1889, and depicts two little girls, a baby, and a dog seated on the ground in front of a door. Like other American artists working at the time in Grez, Waugh combined his academic concern with the figure with his interest in plein-air painting. Following the example of Bastien-Lepage, he selected an overgrown meadow as a setting, employed a high horizon, established a close range of values, and blurred the edges of landscape elements to convey a sense of atmosphere. In the foreground the light is flat and even, but the distant field appears to dissolve in blazing midday sunlight. The artist's patchlike application of paint and use of pure, high-keyed color in the background verges on Impressionism, bringing to mind Robert Vonnob's Grez landscapes of the late 1880s.



## GEORGE INNESS

1825-1894

### Sunset at Montclair

Oil on canvas, 30 x 45 inches

Signed and dated (lower left): *G. Inness 1892*

#### PROVENANCE

P. A. Valentine, Chicago; Herbert L. Pratt, Glen Cove, Long Island, New York; Harold Somers, Brooklyn, N.Y.; Bartlett Arkell, Canajoharie, N.Y.; Huntington Hartford Collection, Gallery of Modern Art, New York; Private Collection

#### EXHIBITIONS

Macbeth Gallery, New York, 1903; Macbeth Gallery, New York, *George Inness 1825-1894 Centennial Exhibition*, January 20- February 9, 1925, no. 24 (reproduced); Main Street Gallery, Chicago, *American Painting 1740-1920*, March-April, 1961, no. 24

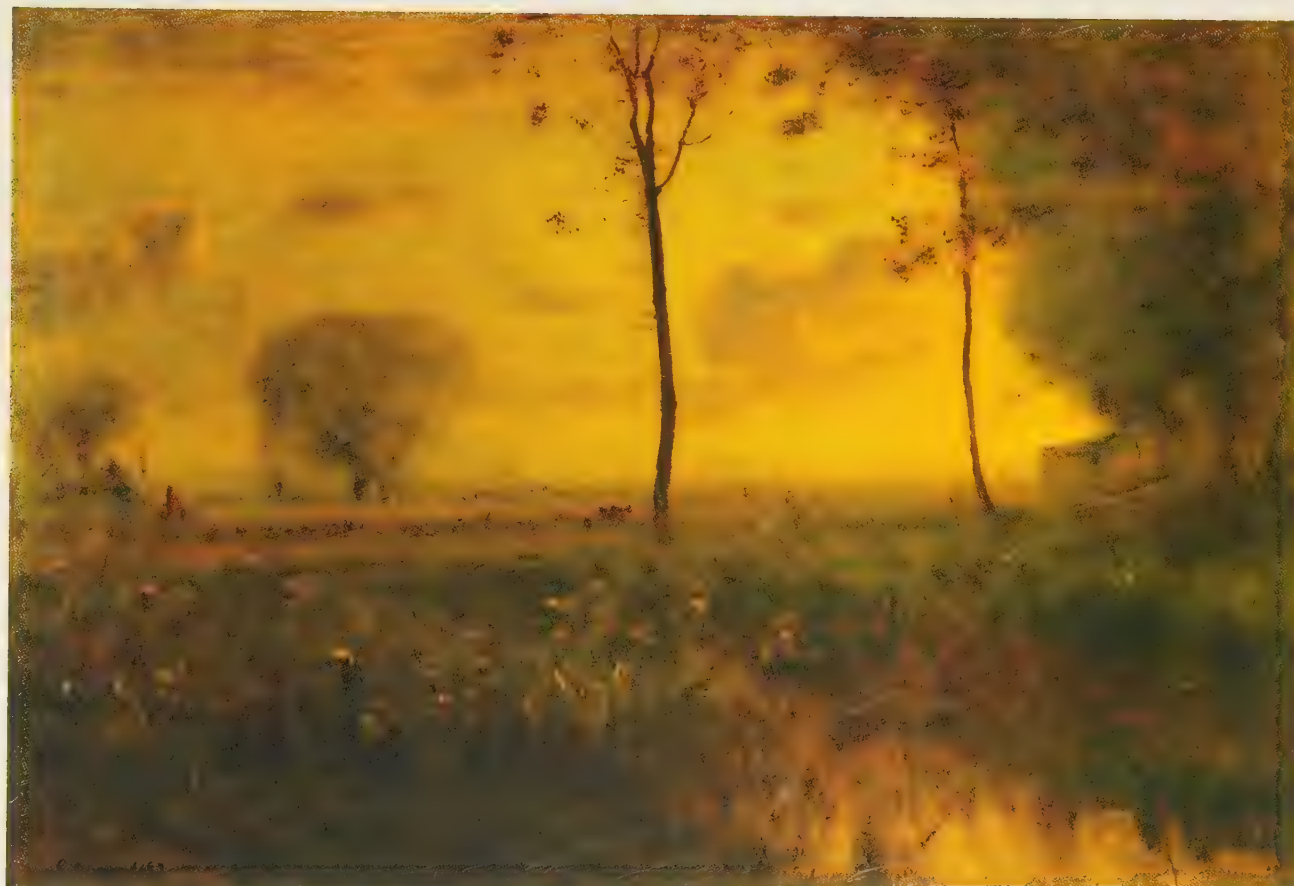
#### LITERATURE

Elliott Daingerfield, *Fifty Paintings by George Inness* (New York: Frederic Fairchild Sherman, 1913), n.p., no. 39 (reproduced); Royal Cortissoz, "The Field of Art," *Scribner's Magazine* 77 (April 1925): 448 (reproduced); *Index of Twentieth Century Artists* (New York: College Art Association, December 1936), vol. 4, no. 3, pp. 650-662; Sotheby's, New York, *Somers Sale*, May 26, 1943, no. 50; LeRoy Ireland, *The Works of George Inness: An Illustrated Catalogue Raisonné* (Austin: University of Texas Press, 1965), p. 373, no. 1442 (reproduced).

*SUNSET AT MONTCLAIR* is a major example of Inness's late style, bearing comparison with *A SUNNY AUTUMN DAY* (1892, Cleveland Museum of Art) and *HAZY MORNING, MONTCLAIR, NEW JERSEY* (1893, Butler Institute of American Art). Inness's paintings of the early 1890s often feature landscapes at dawn or dusk, but their colors derive more from the artist's imagination than from his direct observation of nature. His compositions are enveloped in a vaporous atmosphere, which obscures forms and distorts spatial relationships. Inness applies paint loosely and freely to create coarse, grainy textures, but smooths the surface of his paintings by adding glazes. Trees, animals, and figures are treated as flat, two-dimensional shapes silhouetted against the glowing light and distant foliage. Trees are cropped at the top of the compositions to imply that they continue beyond the edge of the picture. Indeed, Inness questions the boundaries of pictorial space and, by extension, reality itself. The palette of Inness's late paintings is often bold and daring—here it is dominated by a bright yellow-orange. The artist declared color to be "the soul of a painting."

Inness, at the period of *SUNSET AT MONTCLAIR*, sought to balance the real and the ideal and to render the spiritual world as the mystical philosopher/theologian Emanuel Swedenborg described it. This world, Nicolai Cikovsky, Jr., remarked, "was thoroughly believable, structured, and occupied with familiar objects and relationships. So, too, is the world Inness depicted in his landscapes. But the spiritual world is composed of objects that are soft and yielding, formed of substance rather than matter" (GEORGE INNESS [New York: Praeger Publishers, 1971], p. 44), and he commented elsewhere that "he created paintings that have such spaces and distances, and such credibility, that one is imaginatively and almost physically drawn to them" (*THE PAINTINGS OF GEORGE INNESS* [Austin, Texas: The University of Texas, University Art Museum, 1966], p. 6).





**SEVERIN ROESEN**

(ca. 1815-after 1872)

**Still Life with Canary**

Oil on canvas, 29 x 36 inches

Painted circa 1851

*Roesen was one of many German artists who immigrated to the United States in 1848, fleeing the political upheavals of his native country. He settled in New York City, where his impressive adaptations of seventeenth-century Dutch still-life precedents brought a new iconography of abundance to American painting. During his approximately nine years in New York he was at his most active as an exhibitor. Eleven of his works were shown at the American Art-Union between 1848 and 1852, and he exhibited three pictures at the Maryland Historical Society in 1849 and three at the Hartford Agricultural Society in 1852. William H. Gerdts has suggested that in "New York he must have painted a good deal for exhibition, not only the works recorded in exhibition catalogues, but perhaps to show in local art supply stores and other display outlets as well" ("Still Life by Severin Roesen," *THE REGISTER OF THE MUSEUM OF ART*, no. 3, vol. 5 [1973]: 37).*

*STILL LIFE WITH CANARY is one of four paintings dating from Roesen's New York years that include a yellow canary perched on a grapevine. Two of these are dated 1851, including the well-known *NATURE'S BOUNTY* in the collection of the White House. This painting is one of only a few of the artist's still lifes to feature a table with a burled edge. Roesen's earliest known American still lifes are distinguished by their sharpness, clarity of form, and their firm design and composition. Each piece of fruit is meticulously delineated. This attention to detail is a reflection of the artist's close observation of nature and his interest in scientific accuracy. Characteristically, paint is applied smoothly and evenly. The objects appear to be lit in natural light, and the colors are bright and radiant. The artist's still lifes gloriously testify to nature's bountiful variety as well as the optimistic outlook of America during the High Victorian era.*





# RUBENS PEALE

1784-1865

## Still Life: Bowl of Peaches and Plums

Oil on canvas, 9 1/2 x 11 1/2 inches

Signed (lower right): *Rub. Peale*

Painted in 1856

### PROVENANCE

Mary Jane Peale, the artist's daughter; James Burd Peale, the artist's son; Eleanor Wilmer Peale, Elsie Burd Peale and Caroline Elise Peale, his daughters; Caroline Elise Peale; Rebecca Burd Peale Paterson, her sister; Descended in the family to present owner

*Born in Philadelphia, Rubens Peale was the fourth son of Charles Willson Peale. Unlike his brothers Raphaelle, Rembrandt, and Titian Ramsey, he did not pursue an artistic career; for almost forty years he was involved with the administration of museums and was active as a botanist, naturalist, and taxidermist. In 1842, following the failure of the New York Museum, Rubens started a new career as a farmer, working land given to him by his in-laws in Pottsville, Pennsylvania. In 1855, his daughter Mary Jane, who had studied art in Philadelphia with her uncle Rembrandt, gave Rubens lessons in turn and stimulated him to try his hand at painting still lifes, landscapes, and scenes featuring game birds in their natural habitat.*

*Many of Rubens Peale's still lifes are copies after works by his brother Raphaelle and his uncle James. Even when he created original compositions, he followed the example of these family members, painting mostly fruit subjects, arranging elements simply upon a tabletop, and concentrating on the formal elements of design, composition, and disposition of light and shadow. Unlike his brothers, Rubens simplified elements, favored nearly symmetrical arrangements, and employed soft and naturalistic lighting effects. As William H. Gerds has noted, Peale flattened forms and restricted them to a "single plane parallel to the picture plane" (PAINTERS OF THE HUMBLE TRUTH: MASTERPIECES OF AMERICAN STILL LIFE PAINTING [Columbia, Missouri and London: Philbrook Art Center and the University of Missouri Press, 1981], p. 64). Peale was a slow and deliberate painter, often taking more than a year to complete a picture. After applying a coat of brown or gray underpainting, he sparingly applied thin layers of color and gradually built up pigment. As Patricia Anderson has noted, Rubens Peale's still lifes reflect his "intense, inquisitive absorption in nature" ("Rubens Peale's Still Life Number 26: The Chronicle of a Painting," PORTICUS 6 [1983]: 33).*

*STILL LIFE: BOWL OF PEACHES AND PLUMS, an original composition, is the ninth work listed in the artist's personal inventory, where it is referred to as "China Basket of Peaches, black and white grapes" (Charles Coleman Sellers, "Rubens Peale: A Painter's Decade," ART QUARTERLY 23 [Summer 1960]: 147). Peale also noted that the picture was begun on February 1, 1856, and varnished on December 9 of the same year. The work has descended in the Peale family to the present day. Naturally, Peale painted the fruit that grew in his orchard, and the white plums grown on the farm were particularly prized. This warm and intimate picture bears comparison with Raphaelle Peale's well-known FOX GRAPES AND PEACHES (1815, Pennsylvania Academy of the Fine Arts).*



**RUBENS PEALE**

1784-1865

**Still Life: Bowl with Fruit**

(after James Peale)

Oil on canvas, 19 1/2 x 27 inches

Painted in 1857

**PROVENANCE**

Mary Jane Peale, the artist's daughter; James Burd Peale, the artist's son; Eleanor Wilmer Peale, Elsie Burd Peale and Caroline Elise Peale, his daughters; Caroline Elise Peale; Rebecca Burd Peale Paterson, her sister; By descent in the family to present owner

*Several of Rubens's still lifes are copies of works by his uncle James. STILL LIFE: BOWL WITH FRUIT is the first of four copies made after James Peale's PORCELAIN BOWL WITH FRUIT of 1830, now in the collection of the Museum of Fine Arts, Boston. The copy, which has descended in the Peale family, once had an inaccurate inscription on the reverse undoubtedly written by a relative hoping to be helpful to future generations: "Painted by Rubens Peale/1857/Copied from Raphaelle Peale/for/M J Peale," but Rubens himself recorded this work in his personal inventory as number 31 and commented: "Copy of Mr. G. N. Tatum's fruit piece painted by James Peale in his 80th year. Mary [Peale, his daughter] painted on it, Sept. 5. Com. Aug. 10. 1857; fin. Sept. 9, 1857" (Charles Coleman Sellers, "Rubens Peale: A Painter's Decade," ART QUARTERLY 23 [Summer 1960]: 147). The artist painted two additional copies in 1857 and one in 1858, the later now in the collection of the Munson-Williams-Proctor Institute. In 1860 Rubens painted a variation of the picture—which is now in the collection of the Mead Art Museum, Amherst College—substituting an apple for the grapes on the right side of the table and slightly altering the position of the apples in the bowl and to the bowl's left.*





## JOHN F. FRANCIS

1808-1886

### A Basket of Apples Overturned

Oil on canvas, 20 x 24 inches

Signed and dated (lower right): *J. F. Francis Pinxit 1855*

#### EXHIBITIONS

Berry-Hill Galleries, New York, *John F. Francis: Not Just Desserts*, November 29, 1990-January 5, 1991, no. 7; Berry-Hill Galleries, New York, *The Apple of America: The Apple in 19th Century American Art*, May 6-June 26, 1993

#### LITERATURE

Bruce Weber, *John F. Francis: Not Just Desserts* (New York: Berry-Hill Galleries, 1990), pp. 2, 7 (reproduced); Bruce Weber, *The Apple of America: The Apple in 19th Century American Art* (New York: Berry-Hill Galleries, 1993), pp. 15, 26 (reproduced)

*Francis's tabletop still lifes frequently include apples of an enormous variety of color, type, size and condition. Always careful to record the blemishes and diseases that mark the surface of the fruit, he celebrates mid nineteenth-century American agricultural achievement while gloriously embracing both the perfection and the imperfection of nature. His picture brings to mind Henry David Thoreau's comment about the color of apples: "It will have some red stains, commemorating the mornings and evenings it has witnessed; some dark and rusty blotches, in memory of the clouds and foggy mildewy days that have passed over it; and a spacious field of green reflecting the general face of Nature—green even as the fields, or a yellow ground which implies a milder flavor—yellow as the harvest, or russet as the hills" (EXCURSIONS [Boston and New York: Houghton Mifflin Company, 1863], p. 296).*





**PAUL LACROIX**

1827-1869

**Still Life with Morning Glories in a Wine Glass**Oil on artist's board, 15  $\frac{3}{4}$  x 11  $\frac{3}{4}$  inchesSigned (lower right): *P. Lacroix*

Painted circa 1866

*Lacroix was a native of France and immigrated to America in the late 1840s. His name is listed in New York City street directories from 1855 to 1866, and he lived in nearby Hoboken, New Jersey, from 1867 to 1869. Lacroix specialized in fruit still lifes and also painted landscapes. He may have made visits to Europe after settling here; an undated notebook of drawings featuring views of Geneva, Switzerland, and of France is in the New York State History Collection in Albany, New York. In the 1860s the artist exhibited in New York at the National Academy of Design, the Brooklyn Art Association and the Derby Gallery. Lacroix died at the age of forty-two on June 11, 1869, and was buried in Astoria, Queens (a copy of the death certificate was provided by David Hull). Lacroix formed a friendship with the New York portrait painter Edward Ludwig Mooney, to whom he bequeathed the contents of his studio.*

*STILL LIFE WITH MORNING GLORIES IN A WINE GLASS* dates from about 1866 and is one of Lacroix's rare floral still lifes. It is close in style and composition to *VASE OF FLOWERS AND A SHELL* (1867, Bakeland Collection), which also features flowers spilling out of a tall slender wine glass. Upon the veined marble table top are raspberries and a cluster of grapes. In the late 1860s Lacroix occasionally combined flowers and fruit; in both the 1867 and 1868 annual exhibition of the National Academy of Design he exhibited paintings titled *FRUIT AND FLOWERS*. This canvas may be the work titled *FLOWER-MORNING GLORIES* which was sold at auction in 1866 (CATALOGUE OF A SUPERB COLLECTION OF FINE MODERN PICTURES [New York: Henry H. Leeds & Miner, Auctioneer, February 16, 1866], p. 16, no. 36).

*The morning glory is native to America. The trumpet flower on its climbing vine opens in the morning and closes by the middle of the day. The flower was especially popular among seventeenth-century Dutch and Flemish still-life painters. In the work of Lacroix, the morning glories range in color from sky blue to red-pink and stand out dramatically against the dark neutral background. Lacroix delineates each individual flower and fruit, emphasizes the morning glories' satin texture, and delights in the challenge of rendering the flowers from different sides and angles. It is not surprising that William H. Gerdts and Russell Burke have remarked that "some of [Lacroix's] still lifes have a delicacy that is unsurpassed by any artist of the period" (AMERICAN STILL-LIFE PAINTING [New York: Praeger Publishers, 1971], p. 67).*



WILLIAM MICHAEL HARNETT  
1848-1892

**Still Life with Apples and Wineglass**

Oil on canvas, 10 x 24 inches  
Signed and dated (lower right): WMHarnett/1876

PROVENANCE  
Private Collection, Grosse Pointe, Mich., until 1988

EXHIBITIONS  
Berry-Hill Galleries, New York, *The Apple of America: The Apple in 19th Century American Art*, May 6-June 26, 1993; Berry-Hill Galleries, New York, *Virtual Reality: American Trompe l'Oeil Paintings*, May 18-June 30, 1994

LITERATURE  
Thayer Tolles Mickel, "Permanent Perishables: The Artist's Fruit Paintings," in *William M. Harnett* (New York: The Metropolitan Museum of Art, 1992), p. 216, fig. 93; Bruce Weber, *The Apple of America: The Apple in 19th Century American Art* (New York: Berry-Hill Galleries, 1993), pp. 13, 14, 24, pl. 8

*STILL LIFE WITH APPLES AND WINEGLASS* is a rare early Harnett in the seventeenth-century Dutch tradition. It was executed in 1876 in New York City, where the artist lived from 1869 to mid-1876, attaining his first success as a still-life specialist and experimenting with trompe l'oeil illusionism. Objects take on a palpable, magical character through the simplification and flattening of forms and their placement in silhouette before a neutral dark background. Harnett applied paint thickly in rendering the stem of one of the apples and the bunch of grapes, bringing these elements into relief. The composition is stark, austere, and deceptively simple.

Apples appear prominently in *STILL LIFE WITH APPLES AND WINEGLASS* and often are found in Harnett's paintings of the 1870s. He apparently became fascinated with them when he was a student at the National Academy of Design in the early years of the decade. Young Harnett was especially interested in solid geometry and in rendering round forms. The artist regularly chose to paint what appears to be the Gloucester apple, introduced in America in the mid nineteenth-century. Undoubtedly, he was attracted by the almost elliptical shape and intriguingly mottled surface of the apple.

There may be a symbolic as well as a formal reason for Harnett's prominent treatment of apples in this painting. Thayer Tolles Mickel speculates that, in the manner of seventeenth-century Dutch still life paintings, the objects in Harnett's work have "spiritual associations, particularly to Christ's Passion. Good and evil are juxtaposed; the apples may be objects of temptation alluding to the Fall of Man, while the grapes and wine may refer to Christ's sacrifice and the Eucharist. Even the hard shells of the almonds may be a reminder of the wooden crucifix" (Mickel, p. 216).





**WILLIAM MICHAEL HARNETT**

1848-1892

**Still Life with Ginger Jar**

Oil on canvas, 18 x 24 inches

Signed and dated (lower left): WM Harnett 1876

PROVENANCE

Private Collection

EXHIBITIONS

Metropolitan Museum of Art, New York, *The Still-Life Paintings of William M. Harnett*, March 14-June 14, 1992 (toured: Amon Carter Museum, Fort Worth, Tex., July 18-October 18, 1992; The Fine Arts Museums of San Francisco, November 14, 1992-February 14, 1993; National Gallery of Art, Washington, D.C., March 14-June 13, 1993); Berry-Hill Galleries, New York, *Virtual Reality: American Trompe l'Oeil Paintings*, May 18 - June 30, 1994

LITERATURE

Thayer Tolles Mickel, "Permanent Perishables: The Artist's Fruit Paintings," in *William M. Harnett* (New York: The Metropolitan Museum of Art, 1992), pp. 2, 213, 214, pl. 2

*STILL LIFE WITH GINGER JAR* was painted in 1876 while Harnett was living in New York. It was apparently during this year that the artist first combined fruit with decorative objects in his still lifes. The picture has all the distinguishing characteristics of the artist's early efforts: use of a veined marble ledge or shelf, pyramidal arrangement of forms, projection of a few elements out into the viewer's space, extreme sharpness of delineation, neutral-colored background, inclusion of diverse patterns, general fascination with shape and texture, and a tendency to arrange forms around a cylindrical object. Thayer Tolles Mickel notes that the "book and ivory-handled knife thrusting into the picture plane, the sweep of red drapery, and the lowered viewpoint suggest that Harnett was studying the works of the Old Masters and assimilating their formal devices" (Michel, p. 213).





WILLIAM MICHAEL HARNETT

1848-1892

Cigar Box, Pitcher and "New York Herald"

Oil on canvas, 9 1/2 x 7 3/4 inches

Signed and dated (lower right): W M Harnett 1880

PROVENANCE

Mr. and Mrs. Walter Reisch, California.; Thyssen-Bornemisza Collection, Lugano, Switzerland

EXHIBITIONS

Long Beach Museum of Art, *Mr. and Mrs. Walter Reisch Collection*, July 14-August 18, 1968, no. 23; Wildenstein Art Center, Houston, Tex., *American Paintings from Late 18th Through the Early 20th Century*, 1978, no. 15; Hirschl & Adler Galleries, New York, *Quality: An Experience in Collecting*, November 12-December 7, 1974, no. 17 (reproduced); Mansfield Art Center, Mansfield, Ohio, *The American Still Life*, March 10-April 7, 1985, no. 25 (reproduced); Metropolitan Museum of Art, New York, *The Still-Life Paintings of William M. Harnett*, March 14-June 14, 1992 (toured: Amon Carter Museum, Fort Worth, Tex., July 18-October 18, 1992; the Fine Arts Museums of San Francisco, November 14, 1992-February 14, 1993; National Gallery of Art, Washington, D.C., March 14-June 13, 1993); Berry-Hill Galleries, New York, *Virtual Reality: American Trompe l'Oeil Paintings*, May 18-June 30, 1994

LITERATURE

*William M. Harnett* (New York: Amon Carter Museum, Metropolitan Museum of Art, and Harry N. Abrams, 1991), p. 115, pl. 20

*Harnett went abroad to study art in the Spring of 1880, first to London and then to Frankfurt. His interest in trompe l'oeil was already well established by the time of his tour, but it was further shaped in Europe by the example of contemporary European still life painters, such as Camilla Friedländer and Hugo Charlemont, whose brilliance in the depiction of detail on a miniature scale was then at the height of its popularity. CIGAR BOX, PITCHER AND "NEW YORK HERALD" clearly shows this miniaturizing tendency.*



CLAUDINE (CLAUDE) RAGUET HIRST  
1855-1942

A German Poem

Oil on canvas, 7 x 9 inches

Signed and inscribed (lower right): *Claude Raguet Hirst/N.Y.*

Painted about 1894

PROVENANCE

Boyce-Thompson Institute of Plant Research of Cornell University, Ithaca,  
New York; Private Collection, St. Louis

EXHIBITIONS

Berry-Hill Galleries, New York, *Virtual Reality: American Trompe l'Oeil  
Paintings*, May 18-June 30, 1994

From about 1890, Hirst became one of the many followers of the late nineteenth-century American trompe l'oeil painter William Michael Harnett. William H. Gerdts and Russell Burke have noted that Hirst was the "one important woman member [of the Harnett school]" (*AMERICAN STILL LIFE PAINTING* [New York: Praeger Publishers, 1971], p. 145). From 1886 to 1889, Harnett had a studio in Manhattan at 28 East 14th Street, a few doors down from Hirst's studio. It has frequently been speculated that Hirst met Harnett while he was residing in New York and that the association led her to emulate the artist's "bachelor still lifes." The artist recounted that she initially became inspired to paint "bachelor still lifes" while her future husband, the landscape painter William C. Filler, was sharing her Manhattan studio ("A Pipe That Brought Fame," *THE NEW YORK TIMES*, June 4, 1922, p. 6). After their marriage, Hirst and Filler made their home on West 11th street in Greenwich Village, and the artist regularly rummaged through the area's antique shops for objects to include in her pictures.

For more than forty years Hirst specialized in painting trompe l'oeil still lifes in oil and watercolor featuring a reflective wooden tabletop upon which are arrayed pipes and old books, as well as such objects as a tobacco pouch, glass, candlestick, bowl, steel-rimmed spectacles, and matches. One of the books is usually open for viewing, and, generally, the exposed page or pages feature an engraved image in addition to text. Except on rare occasions, Hirst's "bachelor still lifes" are small, with the objects painted to scale. In 1922, Hirst explained her method of working: "I always paint small things that I can paint the actual size; my books are small books, and I never use a magnifying glass to work with. I can't do it. I get things too large. I only use a glass to see if the little faces in the engravings I have painted are right" (*Ibid.*).

*A GERMAN POEM* was painted about 1894. At center in the immediate foreground is a book open to a title page featuring an engraved image. The title of the poem is almost impossible to decipher, but it appears to read "Die Rachtgeber der Venus," or "The Council of Venus." The accompanying engraved image features a group of nude women bathing outdoors and possibly includes a representation of Venus—a sensual and titillating touch within this very masculine still-life. Due to its aged, yellowed tonality the book stands out against the warmer and darker objects surrounding it. A bright red ribbon serves as a book mark and adds a vivid, decorative accent. Several of Hirst's still lifes include a blue-and-white oriental bowl featuring a dragon motif. Marge Greenbaum believes that this object may have been given to the artist by one of her relatives who was in government service in China (conversation December 3, 1990).





**CLAUDINE (CLAUDE) RAGUET HIRST**

1855-1942

**Still Life with Pipe, Candle and Newspaper**

Oil on canvas, 9 x 13 inches  
Signed (lower left): *Claude Raguet Hirst N.Y.*

PROVENANCE  
Private Collection, New Canaan, Conn.

*Hirst imbued STILL LIFE WITH PIPE, CANDLE AND NEWSPAPER with the deeper message of a "bachelor's" loneliness, isolation, and aging: the pipe, candle and matches are burned out, the single, closed book is frayed and worn, and all of the objects are bathed in the half-light of dimming day. The painting is dark and somber with an emphasis placed on the neutral tones of brown, black, and gray, conveying, in the manner of traditional VANITAS compositions, the transitoriness of human life. The inclusion of the masthead of the NEW YORK EVENING SUN is a witty allusion to the quality of the light and the theme of aging.*

*Hirst meticulously renders volume, texture, and shadow with a nearly invisible brushstroke. She arranges the objects contiguously, so that our eye is led back and around the entire composition. William H. Gerdts and Russell Burke have observed that Hirst's works "are skillful adaptations of [Harnett's works], with some special qualities and special emphasis.... Although the subjects of her pictures were often masculine, she emphasized choice objects - bowls, canisters, candlesticks - the bric-a-brac elements of Harnett's art rather than the more emphatically trompe l'oeil" (AMERICAN STILL LIFE PAINTING [New York: Praeger Publishers, 1971], p. 145).*





**JEFFERSON DAVID CHALFANT**  
1856-1931

**The Old Almanac**

Oil on canvas, 25 1/4 x 17 1/4 inches  
Signed and dated (lower left): *J.D. Chalfant./ 86*

**PROVENANCE**

Mrs. John B. Derrickson, Newark, Del.; Private Collection

**EXHIBITIONS**

The Wilmington Society of the Fine Arts, Delaware Art Center Building, Wilmington, Del., *Jefferson D. Chalfant 1856-1931*, January 8-February 1, 1959, no. 2; Berry-Hill Galleries, New York, *Virtual Reality: American Trompe l'Oeil Paintings*, May 18-June 30, 1994

**LITERATURE**

Jefferson David Chalfant Papers, Archives of American Art, microfilm roll 2427, frames 99, 104, 111, 594; William H. Gerdtz, "A Trio of Violins," *The Art Quarterly* 22 (Winter 1959): 377

*Chalfant was born in Sadsbury Township, Chester County, Pennsylvania, and in the late 1870s settled permanently in near-by Wilmington, Delaware. As a young man he worked as a cabinetmaker and as a decorator of railroad cars, but not long after settling in Delaware, he decided to become a fine artist. His career can be divided into four periods: landscapes and still lifes (1883-1886), trompe l'oeil still lifes (1886-1890), genre paintings (1890-1907), and portraiture (1907-1927). Chalfant is most highly regarded for his trompe l'oeil still lifes. William H. Gerdtz considers him "perhaps the finest, technically, of all of Harnett's followers" (PAINTERS OF THE HUMBLE TRUTH: MASTERPIECES OF AMERICAN STILL LIFE 1801-1939 [Columbia: University of Missouri Press, 1981], p. 186). Indeed, Gerdtz observes that "Chalfant's still-lifes appear to be at once his finest works and his rarest; in fact, he is the rarest of all the major artists of the Harnett School" (THE ART QUARTERLY 22 [Winter 1959]: 371).*

*THE OLD ALMANAC* dates from 1886 and is one of Chalfant's earliest trompe-l'oeil paintings. It is modeled after Harnett's still lifes featuring snuffed candles and old worn books in disarray - symbolic of a withdrawn and contemplative existence and the transitoriness of human life. Chalfant also carefully emulates Harnett's tactile and meticulous realism: the worn spines and dog-eared pages of the books are painted with such verisimilitude that one is convinced they are real. He emphasizes the sharp, crisp edges of objects, employs a warm palette of whites, tans and browns, and creates soft and delicate effects. Gerdtz has noted that "Chalfant illuminated his paintings with a glowing light, achieved by a very subtle gradation of colors and by lightening those colors to produce an all-over silvery effect which is a very distinct trait of his style" (*Ibid.*, p. 374).



**ASTLEY D. M. COOPER**

1856-1924

**Trompe l'Oeil with Indians**

Oil on panel, 17 x 23 inches

Signed (lower left): A. D. M. Cooper

Painted circa 1885-95

EXHIBITION

Berry-Hill Galleries, New York, *Virtual Reality: American Trompe l'Oeil Paintings*, May 18-June 30, 1994

*TROMPE L'OIL WITH INDIANS* is one of several trompe l'oeil paintings by Cooper. His most famous picture of this type is a large oil of Mrs. Leland Stanford's tiaras, necklaces, pins, brooches, and assorted jewelry spread flat on a plum-colored background (1889, Stanford University Museum). Another features a buffalo head, Indian weapons, and photographs of Buffalo Bill and other well-known Westerners (Hotel Irma, Cody, Wyoming). This work evidently dates from the period 1885-95, when the artist began to employ bolder brushwork and a more radiant palette, perhaps under the inspiration of Alfred Jacob Miller. As one writer has noted, Cooper's "paintings [are] haunting and romantic; Indians [are] portrayed in generalized roles as scouts, tribesmen, warriors, chiefs . . . his paintings [are] a tribute to the Indians, who [are] viewed with respect by the artist and portrayed as strong human beings" (ADM COOPER: *EARLY CALIFORNIA ARTIST* [Santa Clara, California: Triton Museum of Art, 1970], n.p.).





**JOHN FREDERICK PETO**  
1854-1907

**Artist's Palette with Pipe and Pouch**

Oil on panel, 9 x 6 1/4 inches  
Inscribed (on reverse): No. 11  
Painted circa 1890-1895

*ARTIST'S PALETTE WITH PIPE AND POUCH* dates from the early 1890s, when Peto became interested in depicting objects on artists' palettes. Peto delights in the ordinariness of the pipe and pouch and imbues them with a sense of beauty and mystery. John Wilmerding has remarked that "palettes fascinated Peto. [Occasionally] he picked clean new palettes and on them painted familiar objects hanging from wall boards or nails . . . the objects hang on a slight diagonal so that when the palette itself is placed on a peg, the trompe l'oeil image observes gravity correctly. For Peto these were witty visual transformations in which the palette truly gave life to art" (IMPORTANT INFORMATION INSIDE: THE ART OF JOHN F. PETO AND THE IDEA OF STILL-LIFE PAINTING IN NINETEENTH CENTURY AMERICA [Washington DC: The National Gallery of Art, 1983], pp. 161-62).





## JOHN HABERLE

1856-1933

### The Palette

Oil on canvas, 17 1/2 x 24 inches

Signed (bottom center): *Haberle*

Painted circa 1890

#### PROVENANCE

Marvin Preston, Detroit, Michigan and descendants; Private Collection

#### EXHIBITIONS

Museum of Fine Arts, Springfield, Mass., *John Haberle: Master of Illusion*, June 16-August 11, 1985 (toured: Whitney Museum of American Art, Fairfield County, Stamford, Conn., September 11-November 6, 1986; Amon Carter Museum, Ft. Worth, Tex. November 29, 1986-January 19, 1987, no. 17); La Jolla Museum of Art, La Jolla, Calif., *The Reminiscent Object: Paintings by William Michael Harnett, John Frederick Peto and John Haberle*, July 11-September 19, 1965 (toured: Santa Barbara Museum of Art, Santa Barbara, Calif., September 28-October 31, 1965, no. 64); Berry-Hill Galleries, New York, *Virtual Reality: American Trompe l'Oeil Paintings*, May 18-June 30, 1994

#### LITERATURE

Alfred Frankenstein, introduction, *The Reminiscent Object: Paintings by William Michael Harnett, John Frederick Peto and John Haberle* (La Jolla, Calif.: La Jolla Museum of Art, 1965), n.p., (reproduced); Gertrude Grace Sill, *John Haberle: Master of Illusion* (Springfield, Mass.: Museum of Fine Arts, 1985), pp. 22, 41, 48

*THE PALETTE*, from about 1890, is one of several Haberle paintings originally owned by Marvin Preston, manager of Churchill's, a Detroit saloon. The owner of the establishment, C. W. Churchill, also collected works by the artist, and the two men regularly put their Haberles on display. Haberle probably created this painting shortly after executing *THE ARTIST'S PALETTE* (c. 1890, Private Collection), an assemblage of five actual paint brushes and a palette knife, which are attached to a wooden panel with the image of a palette burned into it. Both works include a painted frame decorated with water babies.

Haberle is considered one of the most important, yet most idiosyncratic practitioners of *trompe l'oeil* still life in the late nineteenth century. His meticulously crafted illusions evince a self-conscious virtuosity as well as a delightfully wry sense of humor. His paintings usually consist of one or more simulated flat objects. Here the principle flat object is a palette, which is secured to a dark ground by four tacks. Its surface is partially covered with sketchy dabs of paint, which Haberle consciously sought to contrast with the precision of his overall rendering. A group of brushes jut out from a thumbhole and overlap the illusionistic frame, which has an ivory-handled palette knife artfully wedged in its side.



## JOHN HABERLE

1856-1933

### One Dollar Bill

Oil on canvas, 8 x 10 inches

Signed and dated (lower right): *J. Haberle/1890*

#### PROVENANCE

Private Collection, Boston; Mr. Pierce, Duxbury, Massachusetts; Henry Pierce, Columbus, Ohio

#### EXHIBITIONS

Berry-Hill Galleries, New York, *Old Money: American Trompe l'Oeil Images of Currency*, November 11-December 17, 1988, no. 29; Berry-Hill Galleries, New York, *Virtual Reality: American Trompe l'Oeil Paintings*, May 18-June 30, 1994

#### LITERATURE

*Old Money: American Trompe l'Oeil Images of Currency* (New York; Berry-Hill Galleries, 1988), pp. 32-33, pl. 3, p. 125 (reproduced twice); Gaylen Hayes, "Entirely with a Brush and the Naked Eye," *The Numismatist* 102 (August 1989): 1239 (reproduced)

*Haberle produced a number of single-note paintings around 1890, depicting either greenbacks or silver certificates that have been creased and torn with use. One of the more telling signs of the artist's mastery of his subject is his ability to render every detail precisely, yet worn and softened—just as it would appear had it actually suffered the ravages of frequent handling. Haberle not only pays homage to Harnett's example in the design of these paintings, he seems also to have absorbed Harnett's philosophy of "picturesqueness" as well.*





W. H. AGERLE

1890

**VICTOR DUBREUIL**

active, 1880-1910

**Folded Money**

Oil on canvas, 11 x 13 inches

Signed (right of bottom center): *V. Dubreuil*

Painted circa 1891

## EXHIBITION

Berry-Hill Galleries, New York, *Virtual Reality: American Trompe l'Oeil Paintings*, May 18-June 30, 1994

*Victor Dubreuil's few dated works place him in New York during the 1880s and 1890s, and the city directories list him as living in Manhattan from 1886 to 1888, and in 1895-96. It is probable that Dubreuil left New York permanently for Europe some time around 1900. The vast majority of Dubreuil's paintings deal with the subject of money, which sometimes appears in traditional tabletop still lifes, and at other times as depictions of single or multiple bills attached to flat surfaces in the manner of William Michael Harnett, John Haberle, and Nicholas A. Brooks.*

*FOLDED MONEY is among the earliest of Dubreuil's money pictures. The date on the Treasury Note at center indicates that the work was created around 1891. An identical bill appears at the center of IS IT REAL? (c. 1891, Allen Memorial Art Museum). Treasury Notes were introduced in 1890 and discontinued in 1893. As in other pictures, the artist includes additional types of currency. Dubreuil's compositions are graphically insistent and feature formal arrangements that are fascinating as well as technically demanding. Here he not only shows off his masterful ability to represent the intricate design and texture of currency, but folds and curls bills in different ways and renders their edges with amazing verisimilitude.*





## VICTOR DUBREUIL

active, 1880-1910

### Barrels of Money

Oil on canvas, 24 x 18 inches  
Signed (lower left): *V. Dubreuil*  
Painted circa 1898

#### PROVENANCE

The Honorable True Davis, Washington, D.C.; Richard Manoogian, Detroit

#### EXHIBITIONS

Berry-Hill Galleries, New York, *Old Money: American Trompe l'Oeil Images of Currency*, November 11-December 17, 1988; Berry-Hill Galleries, New York, *Virtual Reality: American Trompe l'Oeil Paintings*, May 18-June 30, 1994

#### LITERATURE

Bruce W. Chambers, *Old Money: American Trompe l'Oeil Images of Currency* (New York: Berry-Hill Galleries, 1988), pp. 76-77, 122, pl. 17 (reproduced twice)

*BARRELS OF MONEY* is one of at least seven different examples by Dubreuil of this subject. (One of these was so realistic that it was seized and destroyed by the U.S. Secret Service.) The image of boards of money piled up in barrels extending toward infinity suggests Christian moralizing or one of the seven deadly sins, and this is exactly the function money imagery served in Europe from the Middle Ages through the sixteenth and seventeenth centuries. Traditionally, art was supposed to provide images of human folly and error, so that those who could not read would be ever so graphically discouraged from sin and encouraged in virtue. The miser died a miserable death: the usurer was cast into the fires of hell. More than any of the other money painters, Dubreuil barks back to this venerable tradition.



## ROBERT SPEAR DUNNING

1829-1905

### The First Cut

Oil on canvas 12 1/2 x 17 1/4 inches

Signed and dated (lower right): *R.S.D.* 99

Signed and dated on reverse: *R.S. Dunning* 1899

#### EXHIBITIONS

130 Philbrook Art Center, Tulsa, Okla. *Painters of the Humble Truth*, September 7,  
1981-November 8, 1981 (toured: Oakland Museum, December 8, 1981-January  
24, 1982; Baltimore Museum of Art, March 2-April 25, 1982; National Academy  
of Design, May 18-July 4, 1982); Berry-Hill Galleries, New York, *Virtual Reality:  
American Trompe l'Oeil Paintings*, May 18-June 30, 1994

#### LITERATURE

William H. Gerdts and Russell Burke, *American Still Life Painting* (New  
York: Praeger Publishers, 1971), pp. 170, 174 (reproduced); William H.  
Gerdts, *Painters of the Humble Truth: Masterpieces of American Still Life  
1801-1939* (Columbia, Missouri and London: Philbrook Art Center with  
University of Missouri Press, 1981), pp. 11, 117 (reproduced)

*Robert Spear Dunning, the leader of the group of still life painters working in Fall River, Massachusetts, after the Civil War, was drawn to the tabletop fruit piece, accompanied by containers and utensils in well-ordered arrangements. Dunning's brushwork and handling of light, however, are distinctive. In the late 1860s and early 1870s, his style was polished, with precisely detailed surfaces, bright colors, and unusual outdoor settings. By the early 1880s, however, he was increasingly drawn to more complex designs, warmer tonalities, and softer pictorial effects.*

*In the 1890s, Dunning occasionally returned to his classical roots in such works as THE FIRST CUT. "These [paintings] are among Dunning's simplest," write William H. Gerdts and Russell Burke in their survey of AMERICAN STILL-LIFE PAINTING, "displaying just a melon with a single geometric wedge carved out of it, with the knife included, on the tabletop or in the melon itself. These are stark pictures for Dunning, but his love of the elegant emerges here through the rather dainty pearl-handled silver knife" (Gerdts and Burke, p. 174) The watermelon, a native American summer fruit, has a thick green rind which conceals an improbably juicy red flesh. The sensuality of this contrast is only heightened by "the first cut," a moment of anticipation that anyone who has eaten watermelon on a hot, hard-working day will easily recognize.*





## CHARLES A. MEURER

1865-1955

### Doughboy's Equipment

Oil on canvas, 54 x 24 inches

Signed and dated (lower right): *C. A. Meurer/1920*

#### PROVENANCE

The Artist, until 1955; Mrs. Caroline Burger, Cincinnati, the artist's daughter;  
Joe Haeffelin, San Francisco; Private Collection, Cincinnati

#### EXHIBITIONS

Berry-Hill Galleries, New York, *Virtual Reality: American Trompe l'Oeil Paintings*, May 18 - June 30, 1994

#### LITERATURE

"C. A. Meurer and his Painting," *Cincinnati Times-Star*, undated newspaper clipping, Berry-Hill Galleries file (reproduced); "It Look's Like Real Stuff," *The Peters Primer* 1 (June 1920): 7 (reproduced)

*DOUGHBOY'S EQUIPMENT* is one of three nearly identical works by Meurer dating from the early 1920s that memorialize United States experience in World War I and adapt the theme and composition of Harnett's celebrated *AFTER THE HUNT* to military accoutrements. The two other large paintings of this type are *MEMORIES* (1920, West Point Museum) and the identically titled *DOUGHBOY'S EQUIPMENT* (1921, The Butler Institute of American Art). William Kloss has compared the painting in the Butler Institute to Alexander Pope's *EMBLEMS OF THE CIVIL WAR* (1888, Brooklyn Museum) and has noted that "what was retrospective and elegiac in Pope's Civil War memento is blunt, harsh, and immediate in Meurer's echo of the trenches. It is not too much to see in this later image a commentary on the changing ways of war" (*MORE THAN MEETS THE EYE: THE ART OF TROMPE L'Oeil* [Columbus Museum of Art, 1985], p. 29).

During World War I, Meurer contributed to the war effort by working as a machinist in the Kings Mills, Ohio, plant of the Peters Cartridge Company, which apparently commissioned the Berry-Hill painting shortly after the signing of the Armistice in 1918. The company never acquired the painting, but did secure reproduction rights. A photograph of Meurer standing beside the work appeared in the *CINCINNATI TIMES-STAR*. The caption below the image reported that the picture "has for its subject the infantryman's armament. The painting shows the helmet, rifle, bayonet and scabbard, cartridge belt, gas mask, cap, medal and citation and a clipping from the *Times-Star* hanging against a door upon which are carved the names of the battles in which the soldier fought. A cigarette, half burned and still alight, is smoking on the door lock" (*CINCINNATI TIMES STAR*, undated newspaper clipping).

Many of Meurer's still lifes feature a burning cigarette, as well as newspapers, passports, and other forms of documentation. Several partially legible documents appear in the painting, including the clipping from the *CINCINNATI TIMES-STAR* relating to Armistice Day and a page of a book bearing the partial heading "America Prepare." A medal obscures the surname of the man listed on the passport or "Individual Record Book." Scratched on the door immediately below this book is the inscription "Colonel L. B. Jones Cincinnati" and what appears to be the words "Thomas, Kentucky." Meurer may have created a fictitious name, since no Colonel L. B. Jones is listed in the Cincinnati city directories for the period, nor in the list of men from the area who served in the armed forces during the World War I. There is no such city as Thomas, Kentucky, but there is a Ft. Thomas in that state, directly across the Ohio River from Cincinnati; however, there is no listing for an L. B. Jones in the Ft. Thomas city records. The equipment featured in the painting was lent to Meurer by his Terrace Park neighbor, John Newton Gatch.





## HOVSEP PUSHMAN

1877-1966

### When Day Is Done

Oil on panel, 28 x 23 inches

Signed (lower left): *Pushman*

*The paintings of Hovsep Pushman are coming to be recognized as important to the development of a specific type of American still life that reached its greatest popularity between 1910 and 1930. Together with the works of Emil and Dines Carlsen, Harry Watrous and Henry Golden Dearth, Pushman's paintings are characterized by their interest in Oriental subjects, their rich color harmonies, and their subtle play of light and shadow.*

*Pushman first gained recognition with an exhibition in Milwaukee in 1915. During his stay in Riverside, California from 1916 to 1919 he was a frequent exhibitor at the Los Angeles County Museum of Art, and was praised by the LOS ANGELES TIMES art critic, Antony Anderson, for the beautiful color of his still lifes and portraits: "By faultless technique, but most of all by an extraordinary gift for color harmonies of plum reds, jade greens and opulent blues, he endows each small painting with a kind of finality of mood. Pushman admirers are quieted, looking into the silence he frames for them."*

*Nancy Moure describes Pushman as "a deeply philosophical man, [who] combined elements for their symbolism, as well as for their visual compatibility. Most of his paintings are accompanied by a short written explanation of their allegorical meaning." Pushman drew his subjects not only from the ancient cultures of China and Japan, but also from those of Egypt, Persia, Tibet, Afghanistan and India. His compositions, which often include objects that appear to be floating in space, always possess a sense of shrouded mystery.*



**HENRY RODERICK NEWMAN**

1843-1917

**Philae**

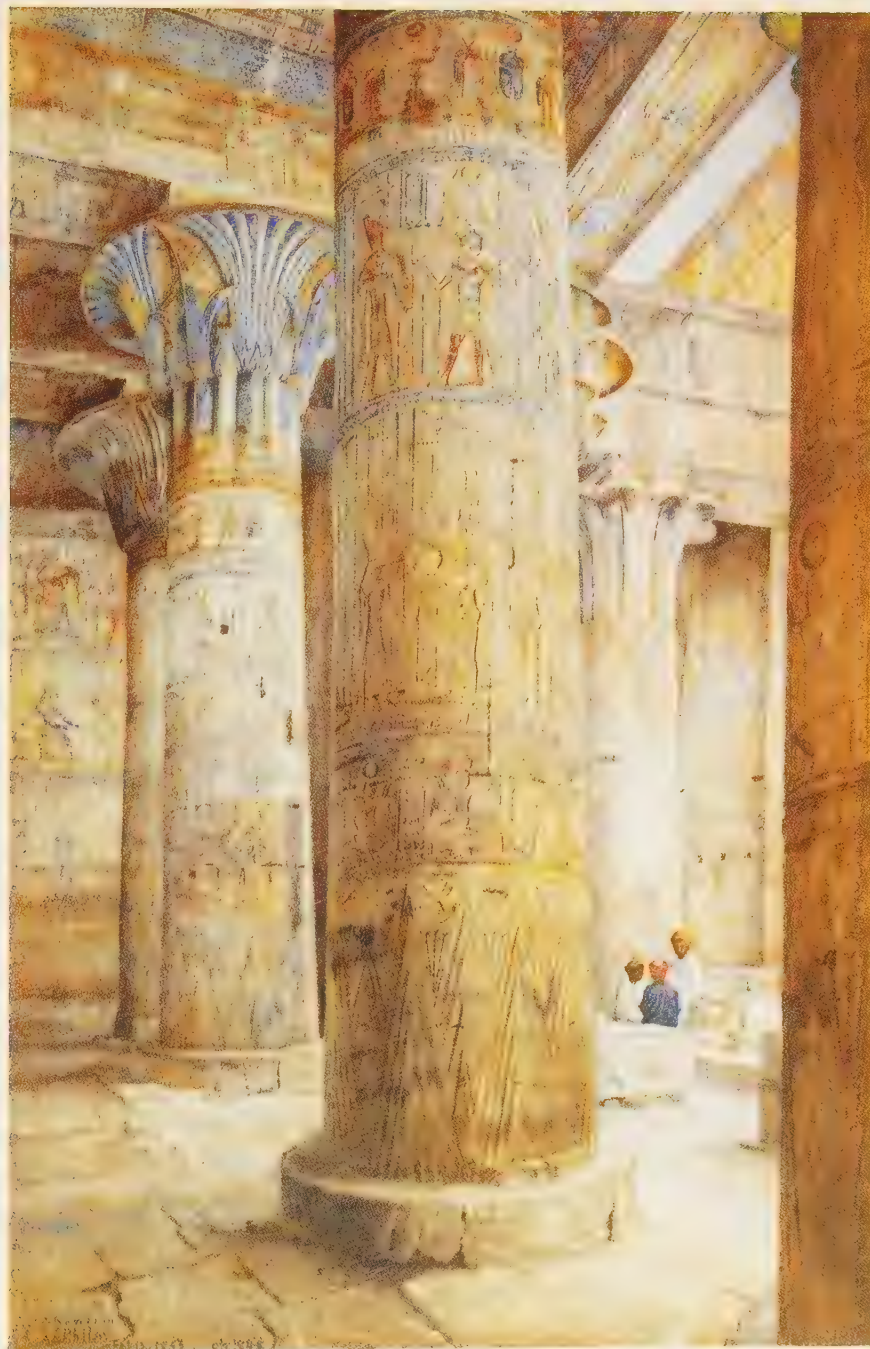
Watercolor on paper, 26 x 17 inches  
 Signed, dated and inscribed (lower left):  
*HR Newman/Philae/Feb. 12 1898/op. 848*

*Newman was born in Easton, New York, and grew up in New York City. While in his late teens he came under the influence of the American Pre-Raphaelite Thomas C. Farrer and began to execute meticulous and richly detailed nature studies. In 1864 he was elected a member of the Association for the Advancement of Truth in Art. Health problems led Newman to travel to Europe in 1870, first to France and then to Italy, where he soon settled in Florence to become a prominent member of the city's English-speaking colony. There John Ruskin became his champion, acquiring still lifes, scenic views, and architectural renderings and helping him find patrons. He participated in Ruskin's Guild of St. George and created drawings and watercolors documenting early Italian art and architecture that was threatened with destruction.*

*From 1887 to 1915, Newman spent almost every winter in Egypt, according to Newman authority Royal W. Leith, creating numerous watercolors of temples and monuments, which form an impressive visual record of ancient architecture and sculpture. For these works the artist developed a system of dating with opus numbers. He kept manuscript records of his travels in the country and his activities are noted in the letters of the American Egyptologist Charles Edwin Wilbour.*

*This work was executed when Newman was living on the island of Philae, near Aswan in southern Egypt, and features a view of the famous Hall of Columns at the pre-Ptolemaic Temple of Isis--the temple familiarly known as the Jewel of the Nile. The Hall of Columns was Newman's favorite site at Philae. In depicting this monumental interior, Newman chose a vantage point from under a colonade, focused on a small portion of the structure, and included a few human figures. He faithfully reproduced the various hieroglyphs, symbols, and sculptures that adorn the temple, applying his favored medium of watercolor in a loose, soft, and delicate manner, heralding his later style. PHILAE corresponds almost exactly to two other Newman watercolors (dated 1894 and 1910) in private collections.*





**H. SIDDONS MOWBRAY**

1858-1928

**The Marriage of Persephone**

Oil on canvas, 21 x 34 inches

Painted circa 1894

Original frame by Stanford White

## PROVENANCE

Mrs. James Sibley Watson, Rochester, New York; Private Collection

*Mowbray's genre paintings are distinguished by their precise, linear clarity, simple and refined composition, and opalescent color scheme. A writer for ART AGE remarked that Mowbray's colors bear comparison with the "delicate China pinks, turquoise blues and vivid greens of . . . textile fabrics of the East," and that his arrangements of "small color masses recalls the harmonious brilliance of Persian tiles" ("H. Siddons Mowbray," ART AGE 6 [1886]: 57). Mowbray admired the works of the nineteenth-century Belgian painter Alfred Stevens and the seventeenth-century Dutch genre painters Gerard Dow and Pieter de Hooch, who influenced the soft and delicate finish of many of his works. While living in London for a brief period in the early 1880s he would have had the opportunity for close study of the work of his contemporaries Sir Laurence Alma-Tadema, Sir Albert Moore, and Dante Gabriel Rossetti.*

*THE MARRIAGE OF PERSEPHONE* dates from about 1894 and was originally owned by Mrs. James Sibley Watson, who initiated and endowed the building of the Memorial Art Gallery in Rochester, New York. It is one of Mowbray's largest easel paintings and one of the few to feature an outdoor setting. It relates formally and compositionally to his picture *EVENING BREEZE* (location unknown), which received the coveted Thomas B. Clarke Prize for figure painting at the 1888 annual exhibition of the National Academy of Design.

*Mowbray was particularly enamored of Persephone. His 1897 mural for the ceiling of the living room of F. W. Vanderbilt's house in Hyde Park, New York, depicted Mercury and Persephone, and in 1913 he represented the story of Ceres and Persephone for a mural cycle on the ceiling of the Gunn Memorial Library in Washington, Connecticut. The present painting represents Persephone strolling in a meadow following her marriage to Hades, king of the Underworld and the brother of her father Zeus. Hades had abducted Persephone while she was under the spell of Eros. Although Persephone tried to remain untainted by the fruit of the Underworld, she ate the seeds of a pomegranate (seen hanging in the tree at the top of the canvas), which prevented her unconditional return to earth. Hades and Persephone's mother, Demeter, struck a deal allowing Persephone to spend six months on earth—conducted by Mercury (who stands to Persphone's right in the painting)—and six months in the Underworld as Hade's Queen.*





## GEORGE DE FOREST BRUSH

1855-1941

### Idle Moments

Oil on panel, 28 <sup>3</sup>/<sub>8</sub> x 12 <sup>3</sup>/<sub>4</sub> inches

Signed (lower right): *Geo. De Forest Brush*, and dated (lower left): 1924

### PROVENANCE

The Artist; Descended in the family; Mrs. W. Shelby Coates; Private Collection

### EXHIBITIONS

Grand Central Art Galleries, New York, *Retrospective Exhibition of Paintings by George de Forest Brush*, January 7-Feb 18, 1930, no. 42; American Academy of Arts and Letters, New York, *Exhibition of Paintings and Drawings by George de Forest Brush*, November 10, 1933-May 1, 1934, no. 81; National Academy of Design, New York, *112th Annual Exhibition*, March 13-April 13, 1937, no. 222 (as *Mother and Child*); Berry-Hill Galleries, New York, *George de Forest Brush 1855-1941: Master of the American Renaissance*, November 13-December 14, 1985 (toured: The Currier Gallery of Art, Manchester, N.H., January 12-February 16, 1986; The Butler Institute of American Art, Youngstown, Ohio, March 2-April 20, 1986; The Fine Arts Center at Cheekwood, Nashville, Tenn., May 17-July 6, 1986, no. 63)

### LITERATURE

*Retrospective Exhibition of Paintings by George de Forest Brush* (New York: Grand Central Galleries, 1930), p. 5 (illustrated in color on the cover, as *Mother and Child with Dog*); *Exhibition of Paintings and Drawings by George de Forest Brush* (New York: American Academy of Arts and Letters, 1933), p. 5, pl. 6; *George de Forest Brush 1855-1941: Master of the American Renaissance* (New York: Berry-Hill Galleries, 1985), pp. 42, 96 (reproduced)

*Brush was one of several leading American artists of the late nineteenth and early twentieth century who were devoted to updating the traditional Catholic theme of the Madonna and Child. As Mary Lublin has noted, Brush "devoted much of his mature career to representations of the Modern Madonna" and "applied the mother and child subject to contemporary middle- and upper-class figures" ("The Religion of Maternity: The Mother-and-Child Paintings of George De Forest Brush," Ph.D. diss., Columbia University, 1989, p. 125). The artist represented the modern mother as a tender, warm, and dignified figure, exquisitely blurring the distinction between sacred and secular imagery.*

*IDLE MOMENTS represents Brush's wife Mittie and daughter Tribbie. The artist conceived this work following his daughter's death in 1917 at the age of twenty-three. He depicts his wife and daughter as they appeared around 1900, and he highlights Tribbie's golden curls and violet-blue eyes. Nancy Douglas Bowditch remarked that Brush's wife Mittie was a small, slender young woman whose "large blue eyes were spaced far apart, and her broad brow was crowned by a soft bang of wavy dark-blond hair. . . . In the tight-fitting basque which she often wore, she looked like an early Italian painting" (GEORGE DE FOREST BRUSH [Peterborough, N.H.: William L. Bauman, 1970], p. 29). Here mother and daughter are accompanied by a dog, symbolic of fidelity. The landscape is probably that of Brush's farm in Dublin, New Hampshire.*



## CHARLES FREDERICK ULRICH

1858-1908

### Siesta

Pastel on paper, 15 1/2 X 11 1/2 inches

Signed (upper left): *Ulrich*

Monogram of the Society of Painters in Pastel (middle left)

Painted circa 1884

### EXHIBITIONS

W. P. Moore's Gallery, New York, *Initial Exhibition of Painters in Pastel*,  
March 16-27, 1884, no. 49

### LITERATURE

"The Pastel Exhibition," *The Art Amateur* 10 (May 1884): 124; "Art Babble,"  
*New York Daily News*, May 16, 1884

*Ulrich was one of the founding members of the Society of Painters in Pastel and displayed three pictures at the organization's initial exhibition in 1884. It is likely that his friend Robert Blum, the Society's president and a leading force in it, solicited his participation. Following this showing, Ulrich dropped out of the group and apparently abandoned the medium except for an occasional portrait. Early in his career he seems to have created pastel portraits for his father's photographic gallery on the Bowery.*

*SIESTA was featured in the 1884 pastel exhibition and is the only Ulrich pastel shown at the Society that has been located. It was singled out for praise by a critic for THE ART AMATEUR: "Mr. [Ulrich's] drawings added to his growing reputation; but the lady in a furred wrap, snatching forty winks in a luxurious arm-chair before her carriage comes to roll her off to dinner, was the more interesting. It was the most individual drawing in the exhibition, and certainly showed as much cleverness as any" ("The Pastel Exhibition," THE ART AMATEUR 10 [May 1884]: 124). The monogram devised for the Society—two Ps on a red disk with a red line below (which, when viewed quickly, resembles a skull) appears on the work. This monogram also appears on works by such members as Blum and William Merritt Chase.*

*SIESTA was created in New York, where Ulrich lived from about 1881 to 1885, a period in which he focused on American subjects. Dating from this time is his well-known oil IN THE LAND OF PROMISE-CASTLE GARDEN (1884, Corcoran Gallery of Art). The pastel brings to mind the drawings of the nineteenth-century German realist Adolph Menzel in its soft, subtly modulated tonal transitions achieved in major part with a stump, its virtuoso treatment of textures, precise study of volume, folds, light and shadows, unusual viewpoint, and evanescent light effects. The brightest area is that of the figure's head and the upper portion of the chair. Ulrich applied pastel more thinly in the upper portion of the chair, allowing the tinted paper to provide a sense of luminosity.*





**CHARLES FREDERICK ULRICH**

1858-1908

**Child on a Bed**

Oil on canvas, 25 x 40 1/2 inches

Signed (lower left): *Charles F. Ulrich*

Painted circa 1890

## PROVENANCE

Galleria Masini Piazza Goldini, Florence; Private Collection, New York

*While living in Italy in the late 1880s, Ulrich began to paint in a broader and more expressive manner, boldly massing forms, and incorporating stronger, more strident colors. Michael Quick has noted that, while the artist resided in Venice and Rome, he painted "primarily genre pictures in the looser and sweeter style reigning among the Italians Luigi Nono, Ettore Tito, and Alexandro Zezzo, as well as the artists of many nationalities who were painting in that international art center" (AMERICAN EXPATRIATE PAINTERS OF THE LATE NINETEENTH CENTURY [Dayton, Ohio: The Dayton Art Institute, 1976], p. 138). Several of Ulrich's late works, including two paintings which deal with the subject of vanity (location unknown), feature a partially clothed or nude figure lying on a bed. CHILD ON A BED is possibly based on a children's story.*





## MARY CASSATT

1844-1926

### Woman in Black and Green Bonnet, Sewing

Oil on canvas, 24 x 19 3/4 inches

Stamped (lower right): *Mathilde X Collection (Lugt 2665a)*

Painted circa 1886-1890

#### PROVENANCE

The artist; Mathilde Vallet, Chateau de Beaufresne, France, 1927; Mathilde X Sale, Paris, 1931; A.-M. Reitlinger, Paris; Theodore Schempp, Paris, 1935; Charles H. Worcester, Chicago 1935-1947; The Art Institute of Chicago, 1947-1987

#### EXHIBITIONS

*Esposizione Internazionale di Roma*, Rome, Italy, March-November, 1911, no. 12 (as *Young Girl Embroidering*); Galerie A.-M. Reitlinger, Paris, France, *Dessins, Pastels, Peintures, Etudes par Mary Cassatt*, May-June 1931, no. 7 (reproduced as *Dame au Chapeau Vert*); Baltimore Museum of Art, Maryland, *Mary Cassatt*, November 1941-June 1942, no. 12 (as *Woman in Green Bonnet*); Musee Toulouse-Lautrec, Albi, France, *Tresors Impressionists du Musee de Chicago*, June-August 1980, no. 44; Isetan Museum, Tokyo, *Les Femmes Impressionistes: Morisot, Cassatt, Gonzales*, March-April 1995 (tour: Hiroshima Museum of Art, Hiroshima, April-May 1995; Takashimaya Art Gallery, Osaka, May-June 1995; Hakodate Museum of Art, Hokkaido, July-August 1995)

#### LITERATURE

Frederick A. Sweet, *Paintings and Pastels by Mary Cassatt: Museum Studies* (Chicago: The Art Institute of Chicago, 1967), p. 39, (reproduced); Adelyn Dohme Breeskin, *Mary Cassatt, A Catalogue Raisonne of the Oils, Pastels, Watercolors and Drawings* (Washington, D.C.: Smithsonian Institution Press, 1970), p. 93, no. 172 (reproduced); Frank Getlein, *Mary Cassatt, Paintings and Prints* (New York: Abbeville Press, 1980), pp. 72-73 (reproduced); Suzanne G. Lindsay, *Mary Cassatt and Philadelphia* (Philadelphia: University of Philadelphia Press, 1985), p. 68; Nancy Mowll Mathews, *Mary Cassatt* (New York: Harry N. Abrams, Inc., 1987), pp. 63, 65, pl. 56 (reproduced as *Young Woman Sewing*)

Cassatt met Edgar Degas in Paris in the early 1870s, and it was he who invited her to show with the Impressionists. Degas was both Cassatt's mentor and friend, and he used her as a model in several of his milliner pictures, as well as a series depicting her in the Louvre. His fascination with costume and gesture certainly encouraged Cassatt's own involvement with the subject. Cassatt maintained a lifelong interest in fashion, and a whole array of styles in women's hats are seen in her oeuvre, worn by both adults and children.

Cassatt's appreciation of Japanese art is revealed in this work by the slight asymmetry of the composition, the emphasis on outline, and the broad handling of the background. While the face and hands of the sitter are more tightly modeled, the figure's costume and the schematic background are executed in large flat planes of bold color with a vigorous brushstroke. Despite the artist's strong emphasis on formal properties, the painting retains the naturalism and charm of her more finished works; especially lovely in this picture is the delicate treatment of the hands.

The focus of *WOMAN IN BLACK AND GREEN BONNET, SEWING* is shared between the sitter's engagement in her sewing and the hat she is wearing. This poke bonnet is seen in several other works, but this painting relates most closely to two pastels, *WOMAN ARRANGING HER VEIL* (Philadelphia Museum of Art) and *YOUNG WOMAN IN A BLACK AND GREEN BONNET, LOOKING DOWN* (Art Museum, Princeton University). In these three works Cassatt investigates different moods and silhouettes within slight variants of pose. *WOMAN ARRANGING HER VEIL* shows the model with head erect in three-quarters view, gazing into an unseen mirror as she adjusts her veil with both hands at her neck. Also in three-quarters view is the *YOUNG WOMAN IN A BLACK AND GREEN BONNET, LOOKING DOWN*; here the sitter has one hand behind her neck and is more contemplative. In our painting the mood is one of concentration, and Cassatt explores even further the emphatic shape created by the downward tilt of the hat by placing the model in profile. *WOMAN IN BLACK AND GREEN BONNET* is also the most freely rendered of the three pictures. Breeskin dated the painting circa 1890, but Nancy Mathews has dated it slightly earlier to 1886, when Cassatt first began to work with the theme of women dressing.



## JOHN WHITE ALEXANDER

1856-1915

### An Idle Moment

Oil on canvas, 26 x 34 inches  
Signed (lower right): J.W. Alexander  
Painted circa 1885

*AN IDLE MOMENT* was painted not long after Alexander's 1884 return from a two-month tour of Europe and Tangiers. He may have been referring to this work in a letter he wrote while on this trip: "Next spring I hope to have a picture in the [Society of American Artists] Exhibition, a subject and not a simple portrait. . . . It is very simple—only one figure but in it I want to express a sentiment . . . . Have been painting it in my mind for three months" (Letter dated July 16, 1884 from Dordrecht, Holland, John White Alexander Papers, Archives of American Art, microfilm roll 1728, frames 326-331). It is one of the earliest examples of Alexander's experimentation with a new aestheticism, and forms a direct link with his figure paintings of 1890-1915. Sarah J. Moore has noted that at this time Alexander was searching "for a decorative style that would provide him with a viable means of expanding the conventional boundaries of portraiture" ("John White Alexander [1856-1915]: In Search of the Decorative," Ph.D. diss., Graduate School of the City University of New York, 1992, 1: 75).

*AN IDLE MOMENT* was influenced by the art of Whistler. The expatriate's impact is reflected in Alexander's portrayal of a woman seated in a very shallow space against an indefinite background parallel to the picture plane, emphasis on surface design, asymmetrical balance of form, daring cropping, and division of the composition into separate areas of tone. The work relates to the artist's Munich period in its bravura brushwork, careful rendering of facial detail and dramatic lighting. Anticipating Alexander paintings of 1890-1915, the woman functions as a metaphor for a world of inner realities—dream, imagination, intuition, and soul—and serves as a symbol of exquisite refinement.





## JOHN WHITE ALEXANDER

1856-1915

### The Butterfly

Oil on canvas, 50 x 40 inches

Signed (lower right): *John W Alexander*

Painted circa 1904

#### PROVENANCE

The Artist; Estate of the Artist; Mr. Charles V. Wheeler, Washington, D.C.;  
Private Collection

#### EXHIBITIONS

Department of Fine Arts, Carnegie Institute, Pittsburgh, *The Ninth Annual Exhibition at the Carnegie Institute*, November 3, 1904-January 1, 1905, no. 7 (as *A Butterfly*); Society of American Artists, New York, *Twenty-Seventh Annual Exhibition*, March 25-April 30, 1905, no. 46; Pennsylvania Academy of the Fine Arts, Philadelphia, *100th Annual Exhibition*, January 23-March 4, 1905, no. 716; Corcoran Gallery of Art, Washington, D.C., *First Annual Exhibition: Oil Paintings by Contemporary American Artists*, February 7-March 9, 1907, no. 16 (reproduced); The National Arts Club, New York, *John White Alexander Retrospective Exhibition*, February 23-March 17, 1909, no. 24; Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo, *Catalogue of a Retrospective Exhibition of Paintings by John W. Alexander*, December 10, 1909-January 10, 1910, no. 18; Art Institute of Chicago, Illinois, *Exhibition of Paintings by John W. Alexander*, February 27-March 16, 1913, no. 2; Department of Fine Arts, Carnegie Institute, Pittsburgh, *Catalogue of Paintings, John White Alexander Memorial Exhibition*, March 1916, no. 55 (as *The Butterfly*, dated 1906, owned by the artist's estate)

#### LITERATURE

"Exhibitions," *American Art News* 3 (March 4, 1905): 1 (reproduced); "Society of American Artists," *The Evening Post*, March 27, 1905, p. 5; "The Annual Exhibition of the Society of American Artists," *Harper's Weekly* 49 (April 1, 1905): 466 (reproduced); Charles E. Fairman, "The Twenty-Seventh Annual Exhibition of the Society of American Artists," *The Craftsman* 8 (May 1905): 182, 189 (reproduced); Sidney Allan [Sadakichi Hartmann], "Masters In Portraiture - John W. Alexander," *Wilson's Photographic Magazine* 47 (May 1910): 215, 218 (reproduced); Edwin H. Blashfield, "John White Alexander," *Dictionary of American Biography* (New York, Charles Scribner's Sons, 1928), 1: 170; Sarah J. Moore, "John White Alexander (1856-1915): In Search of the Decorative," Ph.D. diss., Graduate School of the City University of New York, 1982, 2:292, 362 (ff. 27), 478, fig. 89

*THE BUTTERFLY* was painted about 1904 and ranks as one of Alexander's turn-of-the-century masterpieces. It recalls the artist's association with Whistler, who used the butterfly as his signature, and the dancer Loie Fuller, one of whose pieces was known as the "dance of the butterfly." In pose and fluidity of form the young woman echoes the fluttering butterfly, which conventionally functions as an emblem of the soul.

Sarah J. Moore noted the compositional similarity between *THE BUTTERFLY* and *A QUIET HOUR* (c. 1901-1902, Pennsylvania Academy of the Fine Arts), remarking that the woman's posture "with her right arm extended, creates a declining diagonal that is mirrored in the angle of the sofa's edge," but observing that Alexander "abandons his characteristic neutral palette for more vivid colors" (Moore, p. 292). The artist's brushwork is broad and improvisatory, large brushes having swept across the canvas, leaving passages of paint resembling scumble. Alexander's dramatic use of chiaroscuro further enlivens the surface. Samuel Isbam noted that Alexander used a coarse, absorbent canvas and painted with a turpentine or petroleum medium, so that "the rough, unglazed surface helps to avoid monotony and heightens the interest of every variation of brush work" (*THE HISTORY OF AMERICAN PAINTING* [New York: The Macmillan Company, 1905], p. 529). The artist Edwin H. Blashfield likened the composition of *THE BUTTERFLY* to a calligraphic flourish (Blashfield, p. 170).





## EDWIN HOWLAND BLASHFIELD

1848-1936

### Portrait of the Artist's Wife: Evangeline Wilbour Blashfield

Oil on canvas, 64 x 69 inches

Signed and dated (lower left): *Edwin Howland Blashfield* Mai 1889

#### PROVENANCE

Mr. and Mrs. Charles Edwin Wilbour (parents of the sitter); By descent in the Wilbour Family; Private Collection, Nashville, Tenn.

#### EXHIBITIONS

*Paris International Exposition*, May-November 1889, no. 18 (Bronze Medal Award); Cheekwood Fine Arts Center, Nashville, Tennessee, 1982-88 (on loan); The Chrysler Museum, Norfolk, Virginia, *Paris 1889: American Artists at the Universal Exposition*, September 29-December 17, 1989 (toured: Pennsylvania Academy of the Fine Arts, Philadelphia [organizer], February 1-April 15, 1990; Memphis Brooks Museum of Art, Tennessee, May 6-July 15, 1990, no. 19)

#### LITERATURE

Annette Blaugrund, et al., *Paris 1889: American Artists at the Universal Exposition* (Philadelphia: Pennsylvania Academy of the Fine Arts, and New York: Harry N. Abrams, Inc., 1989), pp. 57, 115, 117, 214, 259 (reproduced twice)

*Portrait of the Artist's Wife: Evangeline Wilbour Blashfield* was painted in early 1889 and was exhibited shortly afterward at the Paris Universal Exposition, where it was awarded a bronze medal. Blashfield met Evangeline in Florence during the mid-1870s, and the couple wed in Paris in 1881. Born in Little Compton, Rhode Island in 1848, Evangeline was the author of numerous magazine articles, books, and playlets, and she frequently wrote about art in collaboration with her husband.

Blashfield most likely gave the portrait of his wife to his in-laws, Charlotte and Charles Edwin Wilbour, as a token of his appreciation for their hospitality in Egypt; in 1887 Evangeline and he accompanied Mr. Wilbour, a noted Egyptologist, on one of his Nile expeditions, and they returned to Egypt the following year as well. Their trips formed the basis for collaborative articles that appeared in *SCRIBNER'S MAGAZINE* in December 1891 and January 1892. The portrait subtly celebrates the interests of Evangeline and her parents. As Karen Zukowski has noted, the interior suggests the sitter's "own involvement in the arts," the "sphinx on the sofa and the ancient-coin sleeve clasp allude to [Wilbour's] profession," and the loose gown worn by Evangeline relates to her "mother Charlotte's interest in dress reform" (*Paris* 1889, p. 115).

Many of Blashfield's paintings of the 1870s and 1880s feature women in elaborate attire, and several include symbolic references. *Portrait of the Artist's Wife* bears comparison to Bonnat's portraits of elegantly garbed women and Gérôme's Middle Eastern scenes featuring figures gazing off into the distance. Bonnat's influence is also reflected in the painting's relatively free handling of paint and concern with texture, while Blashfield's strong draftsmanship and sculptural treatment of the figure recall the style of Gérôme.



**ROBERT FREDERICK BLUM**  
1857-1903

**Cherry Blossoms**

Oil on canvas, 28 3/4 x 13 1/2 inches  
Signed (lower right): *Blum*  
Painted in the Spring of 1892

**PROVENANCE**

The Artist; Estate of the Artist; Miss Flora de Stephano (later Mrs. William F. Mullins), 1903; Corcoran Gallery of Art, Washington, D.C., until 1957; Private Collection

**EXHIBITIONS**

Society of American Artists, New York, *15th Annual Exhibition*, April 17-May 13, 1893, no. 62; Carnegie Institute, Pittsburgh, *1st Annual Exhibition*, November 5, 1896-January 1, 1897, no. 24; Berlin Photographic Company, New York, *Memorial Loan Exhibition of the Works of Robert Frederick Blum*, February 1913, no. 59; Department of Fine Arts, Carnegie Institute, Pittsburgh, Pennsylvania, *An Exhibition of Works by Robert Blum (1857-1903)*, January 8-February 18, 1923, no. 5

**LITERATURE**

Robert Blum, "An Artist in Japan," *Scribner's Magazine* 13 (May 1893): 731 (reproduced); *Catalogue of a Memorial Loan Exhibition of the Works of Robert Frederick Blum*, with introduction by Martin Birnbaum (New York: Berlin Photographic Company, 1913), p. 25; Bruce Weber, "Robert Frederick Blum (1857-1903) and His Milieu," Ph.D. diss., Graduate School of the City University of New York, 1985, 1:358-359, 398, 2:718, no. 280 (reproduced)

*CHERRY BLOSSOMS* is an exceptionally rare Japanese oil painting by Blum. During his sojourn in Japan from June 1890 to August 1892, the artist devoted much of his attention to working in watercolor, pastel, gouache and pen and ink. Due to illness and his illustration commitment to SCRIBNER'S MAGAZINE he only began to paint in oil in earnest in September of 1891. Blum entirely completed only five Japanese oils: *CHERRY BLOSSOMS*, *FLOWER MARKET*, TOKYO (Manoogian Collection), *THE AMEYA* (Metropolitan Museum of Art), *SILK MERCHANT*, JAPAN (Procter and Gamble Corporate Collection), and *THE TEMPLE COURT OF FUDO SAMA AT MEGURO*, TOKYO (Virginia Museum of Fine Arts). Of these five paintings only *CHERRY BLOSSOMS*, *THE AMEYA*, and *FLOWER MARKET*, TOKYO feature Japanese women posed in an outdoor setting.

*CHERRY BLOSSOMS* was painted in the Spring of 1892. In April of the previous year Blum had completed *SPRING LANDSCAPE* (Metropolitan Museum of Art), a pastel featuring blossoming cherry trees along the Mukojima in Tokyo, an experience that led him to consider executing an oil of a similar but more ambitious subject. Blum had painted cherry blossoms earlier in his career, depicting the flowers in his 1880 decoration of the dado of his Sherwood Studio in New York. In his Japanese oil the figure is carefully and academically rendered, while the flowers are handled in an Impressionist manner.

*CHERRY BLOSSOMS* may be compared to Blum's pastel portraits of young Japanese women in his dignified treatment of the figure, refined color scheme, and exquisite rendering of textures. With them it ranks as the culmination of the artist's idealization of native feminine beauty; he created intimate characterizations, expressing his regard for their gentility, sensuality, and exotic physical appearance. Blum remarked in his Japanese diary: "I can't keep my eyes off [Japanese women]. They are so dainty—modest—womanly." In his depictions, Blum favored what Theodore Wores called the "aristocratic type of Japanese beauty": a slender, oval face, slightly aquiline nose, and light complexion. Blum's Tokyo housemaid Sing undoubtedly served as his model. She is featured in many of his Japanese works.





# ROBERT FREDERICK BLUM

1857-1903

## June

Oil on canvas, 28 x 13 1/2 inches

Signed (lower left): *BLVM*

Painted circa 1897

### EXHIBITIONS

National Academy of Design, New York, *Sixteenth Annual Autumn Exhibition*, November 15-December 18, 1897, no. 192

### LITERATURE

"Exhibition of the National Academy of Design," *The Art Amateur* 38 (December 1897): 4

*JUNE* dates from about 1897 and is believed to be the only easel painting Blum completed during the last decade of his life. During much of this period he worked tirelessly to complete his two major murals, *MOODS TO MUSIC* and *THE VINTAGE FESTIVAL* (Brooklyn Museum), for the side walls of the auditorium of the Mendelssohn Glee Club in New York. As in the murals, Blum appeals to the imagination and the senses, creating a beautiful neoclassical vision of Arcadia. The painting represents the Whistlerian side of Blum's artistic nature, with its subtle handling of hues and values, exquisite rendering of textures, soft, effusive handling of light, simplicity of arrangement, and tender mood. Blum applied paint smoothly and delicately, so as to convey the sensual and flowing nature of the green robe, and the satin skin of the white roses. With characteristic wit, the artist uses the beige ground to suggest the figure's sash.

Blum had long been interested in painting and drawing flowers, ever since his years as an art student in Cincinnati. It was only while he was living in Japan in the early 1890s, however, that flowers became a principal subject of his investigation. *JUNE* has much in common compositionally and stylistically with *CHERRY BLOSSOMS* (see page 155). Both pictures have a narrow vertical format; like other western artists of the period, Blum was intrigued by this typically oriental format and found it decorative as well as modern in appeal.





## FREDERICK MacMONNIES

1863-1937

### Le Raseur (The Bore)

Oil on burlap, 71 x 41 1/2 inches  
Signed (on stretcher): MacMonnies  
Painted in Giverny, France, circa 1901

#### PROVENANCE

The Artist; Estate of the Artist; Berthe Helene MacMonnies, his daughter, 1937; Marjorie MacMonnies Young, her daughter, 1963

#### EXHIBITIONS

Paris Salon, France, *Exposition des ouvrages de peinture, sculpture, architecture, gravure et lithographie des artistes vivants exposés au grand palais des beaux arts*, from May 1, 1901, no. 1350; Durand-Ruel Galleries, New York, *Exhibition of the Paintings and Bronze Statuettes of Frederick MacMonnies*, January 20-February 2, 1903, no. 4 [as *Monsieur Cardin*]; United States Beaux-Arts Pavillion, Liège, Belgium, *Exposition Universelle et Internationale de Liège*, Summer 1905, no. 46 [as *L'Acteur*]

#### LITERATURE

"Bacchante's Sister Is Banned from Art Room," *New York Telegram*, January 21, 1903; "Paintings and Statuettes By Frederick MacMonnies," *New York Sun*, January 21, 1903, p. 8; "Exhibition Notes," *The Art Interchange* 80 (March 1903): 64; French Strother, "Frederick MacMonnies, Sculptor," *The World's Work* 11 (December 1905): 6978 (reproduced, as *Portrait of a French Artist*)

Exhausted by the demands of sculpture commissions, MacMonnies concentrated on painting from 1901 to 1903. His decision to abandon sculpture temporarily was considered significant enough to be reported in newspapers nationally. Early in his career, MacMonnies executed a few family portraits, decorative panels for an opera house, and some random sketches. In 1898 he taught painting in Paris at the Académie Carmen, executed pictures of his children and a studio interior, and copied numerous works by Velasquez at the Prado Museum in Madrid. These experiences encouraged him to dedicate, for a time, his full energy to painting in oil.

*LE RASEUR* (*THE BORE*) received an Honorable Mention at the 1901 Paris Salon and reveals MacMonnies's close study of the paintings of Velasquez as well as his admiration for the realism of Manet. The work, which has been exhibited under various titles, including *L'ACTEUR* and *MONSIEUR CARDIN*, depicts an actor friend of MacMonnies' by the name of Cardin standing on a model's platform in the artist's Giverny studio reciting lines from a copy of Emile Zola's novel *FECONDITÉ* (*FRUITFULNESS*). A coat is clumsily draped over his shoulders in the manner of a cape. Looking on in amusement from the back of the room is the artist's wife, the painter Mary Fairchild MacMonnies, and their oldest daughter, Betty, both of whom have come in from outdoors to listen to Cardin's impassioned oration.

As MacMonnies expert, Mary Smart, has observed, hanging on the wall is Mary's study of Sandro Botticelli's *GIOVANNA DEGLI TORNABUONI RECEIVING A GIFT OF FLOWERS FROM VENUS* (c. 1485, Musée du Louvre), one of three frescoes by the Renaissance master celebrating the marriage of Lorenzo and Giovanna Tornabuoni. The picture portrays the three graces delivering a bouquet of flowers to Giovanna on her wedding day. MacMonnies comically juxtaposes the dishevelled and overweight actor, the lovely and elegantly garbed mother and daughter, and the fanciful picture by Botticelli.

According to Mary Smart, American art critics of the day considered *LE RASEUR* to be "decadent and an attempt by the artist to cash in on the reputation of his sculpture *BACCHANTE WITH INFANT FAUN*" (conversation, July 28, 1994). The statue, which shares Cardin's animated character, became infamous after being placed in the courtyard of the Boston Public Library in 1897. Bostonians, rallied by the Woman's Christian Temperance Union, protested the figure's nudity and apparent inebriation, both of which were considered insulting to American motherhood. The inclusion of Zola's *FECONDITÉ* also clearly helped stir up the critics. The novel, first published in 1899, quickly became the subject of controversy because of its graphic sexual passages. A typical response to the novel appeared in *FORTNIGHTLY REVIEW*, in which the critic Hannah Lynch attacked its "uncleanliness" and "odious details" ("*Fecondité*" Versus the 'Kreutzer Sonata,'" *FORTNIGHTLY REVIEW* 73 [January 1900]: 69, 71).



## EDMUND C. TARBELL

1862-1938

### The Mirror (Girl with a Mirror)

Oil on canvas, 45 x 30 inches

Signed (lower right): *Tarbell*

Painted circa 1900

#### EXHIBITIONS

The Queen City Club Art Association, Cincinnati, Ohio, 1901; Private Collection

#### EXHIBITIONS

The Boston Art Club, Mass., *61st Exhibition, Oil Paintings and Sculpture*, January 6-February 3, 1900, no. 70 [as *Girl with Mirror*]; Durand-Ruel Galleries, New York, *Third Annual Exhibition of the Ten American Painters*, March 15-31, 1900; St. Botolph's Club, Boston, Mass., *Third Annual Exhibition of the Ten American Painters*, April 16-30, 1900, no. 17; Worcester Art Museum, Worcester, Mass., *Oil Paintings Summer 1900 Prize Exhibition*, Summer 1900, no. 141; Carnegie Institute of Art, Pittsburgh, *Fifth Annual Exhibition*, November 1, 1900-January 1, 1901, no. 239 (reproduced); Pennsylvania Academy of the Fine Arts, Philadelphia, *Seventieth Annual Exhibition*, January 14-February 23, 1901, no. 52; Cincinnati Art Museum, Ohio, *Eighth Annual Exhibition*, May 18-July 8, 1901, no. 9; San Francisco, Calif., *Panama-Pacific International Exposition*, 1915-1916, no. 3949; Museum of Fine Arts, Boston, *Frank W. Benson and Edmund C. Tarbell Exhibition of Paintings, Drawings and Prints*, November 16-December 15, 1938, no. 165

#### LITERATURE

Henri Pene du Bois, "Du Bois Says: The Show of the Ten American Painters Is Intensely Modern," *New York Journal*, March 19, 1900, p. 6; "Art Notes. 'Ten American Painters' Exhibition at the Durand-Ruel Gallery," *New York Sun*, March 20, 1900, p. 6; "Art Notes. Ten American Painters and Their Third Annual Exhibition at the Durand-Ruel Gallery—The Daly Sale Continued," *New York Mail and Express*, March 21, 1900, p. 9; Charles H. Caffin, "Third Exhibition of the 'Ten American Painters,'" *Harper's Weekly* 44 (April 14, 1900): 338 (reproduced); Charles H. Caffin, "Third Annual Exhibition of Ten American Painters," *The Artist* 27 (May 1900): xxvii; Austin E. Howland, "The Pittsburg [sic] Art Exhibition," *Brush and Pencil* 7 (December 1900): 143; Melville E. Wright, "Philadelphia Art Exhibition," *Brush and Pencil* 7 (February 1901): 265 (reproduced); *Catalogue Deluxe of the Department of Fine Arts, Panama-Pacific International Exposition* (San Francisco: Paul Elder and Co. Publishers, 1915), 1:373; John E. D. Trask, "About Tarbell," *American Magazine of Art* 9 (April 1918): 225; Patricia Jobe Pierce, *Edmund C. Tarbell and the Boston School of Painting (1889-1980)* (Hingham, Mass.: Pierce Galleries, Inc, 1980), p. 195; *Ten American Painters* (New York: Spanierman Gallery, 1990), p. 184

*THE MIRROR* was exhibited at the third annual exhibition of the Ten American Painters. Art critics of the period ranked it as one of Tarbell's finest achievements, Charles H. Caffin calling it Tarbell "at his best . . . . 'The Mirror' . . . is simply a girl in gray-white dress, sitting sideways, arranging a comb in her hair, while she leans a little forward to look in the mirror held in her other hand, simple enough, but it is the way in which it is done! [Tarbell gives us] the exquisite feeling of which in his happiest moods he is quite a master. The delicious winding of movement in the girl's body, the supple elegance of her arms, the poise of the one hand and the expressive curling action of that which holds the mirror, and the continuity of movement and feeling throughout the canvas, as well as the refinement in the color and lighting—these are all points which show the sensitive artist and the sincere worker" (*HARPER'S WEEKLY* 44 [April 14, 1900]: 338).





## EDMUND C. TARBELL

1862-1938

### Girl Reading

Oil on canvas, 38 x 32 inches

Signed (lower right): *Tarbell*

Painted in 1902

#### PROVENANCE

Cincinnati Art Museum, Cincinnati, Ohio, 1903-45; Private Collection

#### EXHIBITIONS

Durand-Ruel Galleries, New York, *Sixth Annual Exhibition of the Ten American Painters*, April 18-May 2, 1903, no. 25; Cincinnati Art Museum, Ohio, *The Tenth Annual Exhibition of American Art*, May 23-July 6, 1903, no. 21; Carnegie Institute, Pittsburgh, *Eighth Annual Exhibition*, November 5, 1903-January 4, 1904, no. 323; Saint Botolph Club, Boston, *Exhibition of Paintings by Edmund C. Tarbell*, February 15-March 5, 1904, no. 10; Corcoran Gallery of Art, Washington, D.C., *Exhibition of Paintings by Edmund C. Tarbell*, January 8-29, 1908, no. 2; The Copley Society of Boston, *Paintings by Edmund C. Tarbell: Loan Collection*, May 1912, no. 9; San Francisco, Calif., *Panama-Pacific International Exposition*, 1915-16, no. 3945; Museum of Fine Arts, Boston, *Benson and Tarbell, Two-Man Retrospective Exhibition*, November 16-December 15, 1938, no. 135

#### LITERATURE

"Art Exhibition. The Ten American Painters," *New-York Daily Tribune*, April 21, 1903, section C3, p. 2; "The Council of Ten," *The New York Times*, April 22, 1903, p. 9; *Catalogue Deluxe of the Department of Fine Arts, Panama-Pacific International Exposition* (San Francisco: Paul Elder and Co. Publishers, 1915), 2: 373; Patricia Jobe Pierce, *Edmund C. Tarbell and the Boston School of Painting (1889-1980)* (Hingham, Massachusetts: Pierce Galleries, Inc., 1980), p. 194

*GIRL READING* dates from 1902 and was exhibited in the sixth annual exhibition of the Ten American Painters. It is one of a small group of turn-of-the-century interior scenes by Tarbell that feature a young woman beside a window covered all or partially by a green window shade. The success of *THE VENETIAN BLIND* (c. 1900, Worcester Art Museum), which won a bronze medal at the 1900 Exposition Universelle in Paris, evidently encouraged Tarbell to explore further the way light streams into a room from a window and illuminates the human form and surrounding objects. Tarbell's broken brushwork and thick surface texture reveal his continuing infatuation with Impressionism. The influence of Edgar Degas is reflected in his cropping and asymmetrical arrangement of elements, and the influence of Art Nouveau is revealed in the graceful interplay of edges and curvilinear shapes. *GIRL READING* prefigures the Vermeeresque interior scenes that Tarbell began to paint around 1904, in which he adopted a tonal palette and eliminated broad brushwork.







## WILLIAM MCGREGOR PAXTON

1869-1941

### The Kitchen Maid

Oil on canvas, 27 1/4 x 22 1/4 inches

Signed (lower right): Paxton

Painted in 1907

#### PROVENANCE

The Artist; Estate of the Artist; Private Collection

#### EXHIBITIONS

Museum of Fine Arts, Boston, *William McGregor Paxton, N.A. Memorial Exhibition of Paintings*, November 19-December 14, 1941, no. 33; Guild of Boston Artists, Mass., *Exhibition of Paintings by the Late William M. Paxton, N.A.*, February 2-14, 1942, no. 2; Maryhill Museum of Fine Arts, Maryhill, Wash., *William McGregor Paxton, N.A.*, June 1-August 31, 1946, no. 8; American Federation of Arts, Gallery, New York, *Fifty Years of American Art from the Provincetown Golden Anniversary*, October 12-30, 1964 (toured by the American Federation of Arts through May 1966); Graham Gallery, New York, *William Paxton*, January 10-February 4, 1967, no. 4; Museum of Fine Arts, Boston, *Boston Painters*, October 22-November 28, 1971; Vose Galleries of Boston, Mass., *Exhibit of Oil Paintings and Pencil Drawings by William M. Paxton of Boston (1869-1941)*, April 6-May 8, 1976; Indianapolis Museum of Art, Indiana, *William McGregor Paxton, N.A. 1869-1941*, August 16-October 1, 1978 (toured: El Paso Museum of Art, Tex., October 12-December 3, 1978; Joslyn Art Museum, Omaha, Neb., January 5-February 11, 1979; Museum of Fine Arts, Springfield, Mass., March 24-May 6, 1979, p. 66, no. 54 [reproduced])

#### LITERATURE

*Boston Post*, November 16, 1941, p. 10 (reproduced); *Boston Daily Globe*, November 19, 1941, p. 9; *Boston Sunday Post*, November 23, 1941, p. 10; "The Kitchen Maid: A Painting by William McGregor Paxton," *The Christian Science Monitor*, August 13, 1948, p. 8 (reproduced); "A Boston Painter," *Apollo* 108 (November 1978): 345 (reproduced); Ellen Wardwell Lee, *William McGregor Paxton 1869-1941* (Indianapolis, Indiana: Museum of Art, 1979), p. 125, pl. 15

*THE KITCHEN MAID* is one of Paxton's best known paintings and has been dated to 1907 by Ellen Wardwell Lee, the authority on the artist. The objects on the tabletop exquisitely complement the figure, and both are treated with equal attention to contour and play of light. The work is smoothly painted and highly finished, the surface unmarked by brushstrokes except for flecks of impasto visible on the salad greens and glazed surface of the earthenware mixing bowl. Paxton focused primary attention on the greens and the bowl, applying a method of selective focus—which he called "binocular vision"—whereby one central area within a painting was sharply depicted while the more peripheral objects were slightly blurred. Philip Leslie Hale noted that this not only allowed for greater realism, but also gave his backgrounds "the remarkable quality of 'staying back'" ("William McGregor Paxton," *INTERNATIONAL STUDIO* 39 [December 1909]: xiviii).

Paxton was a leading member of the Boston School, which included such artists as Edmund Tarbell, Joseph DeCamp, and Frank Benson. Paxton and his colleagues usually represented upper-class women in comfortable domestic interiors but also occasionally portrayed working women doing their chores in their employers' homes. These latter representations of women were especially potent at the turn of the century, when the feminine presence was complacently considered synonymous with gentility, tranquility, stability, and domesticity.

Composition, theme, and the crystalline quality of light relate directly to the art of Vermeer. Kenyon Cox's observations on Vermeer's aesthetic aims can be applied equally to Paxton: "To be exquisite in choice and infinitely elegant in arrangement, balancing space against space and tone against tone . . . to colour soberly yet subtly, giving each light and half-tone, each shadow and reflection its proper hue as well as its proper value; to represent . . . the atmosphere that bathes . . . [objects] and the light that falls upon them, yet with no sacrifice of the solidity or character of the objects themselves; to achieve what shall seem a transcript of natural fact yet shall be in reality a work of the finest art" ("The Recent Work of Edward C. Tarbell," *BURLINGTON MAGAZINE* 14 [January 1909]: 259).



# **RICHARD E. MILLER**

1875-1943

## **The Lady with Red Hair**

Oil on canvas, 57 1/2 x 45 inches

Signed (lower left): R. E. Miller

Painted circa 1914

### EXHIBITIONS

Shepherd's Bush, London, *Anglo-American Exposition*, Summer 1914, no. 222

### LITERATURE

C. Lewis Hind, introduction, *Anglo-American Exposition* (London: Shepherd's Bush, 1914), pp. 26, 36, 50 (reproduced)

*Richard Miller, who was born in St. Louis and began his career as an artist-reporter for the ST. LOUIS POST-DISPATCH, became one of the leaders of the second generation of American Impressionists centered in the small French town of Giverny. After three years' study (1898-1901) at the Académie Julian in Paris, Miller began teaching his own classes both at Giverny and at Colarossi's. In 1901, at age 26, he won the first of several gold medals at the Paris Salon and in 1906 was awarded the French Legion of Honor. Additionally, several of Miller's paintings were acquired by the French government. The artist remained in France for many years and in 1914 returned to America, later settling in Provincetown, Massachusetts. One of a group of American Impressionist painters who exhibited together as "The Giverny Group" in New York in 1910 (other members included Frederick Frieseke, Lawton Parker, Guy Rose and Edmund Greacen), Miller came to be identified with an aesthetic of broken color, strong surface patterning, and feminine subjects: women seated in reverie on porches or in bedrooms and boudoirs.*

*THE LADY WITH RED HAIR is carefully drawn and strongly modeled. Characteristically, the attractive woman is pictured in a beautiful interior and at a slightly oblique angle. Bright sunlight streams through the window, and the surface of the work glistens with reflected light. The use of the mirror to introduce a partial view of the subject undoubtedly derives from the artist's study of Japanese prints, and a further oriental touch is the inclusion of the Chinese doll. At the turn of the century several leading American artists used the mirror as a pictorial device and included a Chinese doll as a prominent element in their figurative paintings of women.'*





## FREDERICK CARL FRIESEKE

1874-1939

### The Open Window (The Bird-Cage)

Oil on canvas, 51 1/2 x 40 inches  
Signed (lower right): F. C. Frieseke  
Painted circa 1911

#### PROVENANCE

P. Navez, Paris, France; William Macbeth Gallery, New York; Private Collection

#### EXHIBITIONS

Art Institute of Chicago, *Twenty-Fourth Annual Exhibition of American Oil Paintings and Sculpture*, November 14-December 27, 1911, no. 130; Corcoran Gallery of Art, Washington, D.C., *Fourth Exhibition: Oil Paintings by Contemporary American Artists*, December 17, 1912-January 26, 1913, no. 132; National Academy of Design, New York, *Winter Exhibition*, December 18, 1915-January 16, 1916, no. 282; The Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo, New York, *Paintings by Frederick Carl Frieseke, N.A.*, December 11, 1920-January 3, 1921, no. 13; Art Institute of Chicago, *Half a Century of American Art: Fiftieth Annual Exhibition of American Paintings and Sculpture*, November 16, 1939-January 7, 1940, no. 60 (reproduced)

#### LITERATURE

Karl Eugen Schmidt, "Frederick Carl Frieseke," *Meister der Farbe* 9 (April 1912), n.p.; Clara T. MacChesney, "Frederick Carl Frieseke, His Work and Suggestions for Painting from Nature," *Arts and Decoration* 3 (November 1912): n.p. (reproduced as frontispiece); Vittorio Pica, "Artisti Contemporanei: Frederick Carl Frieseke," *Emporium* 38 (November 1913): 327 (reproduced); Vittorio Pica, *L'Arte Mondiale a Roma nel 1911* (Bergamo, Italy, Istituto Italiano d'Arti Grafiche, Bergamo, 1913), p. 297; Clara T. MacChesney, "Frieseke Tells Some of the Secrets of His Art," *The New York Times*, June 7, 1914, sect. 6, p. 7 (reproduced); *Academy Notes*, *The Buffalo Fine Arts Academy, Albright Art Gallery* 16 (January-June 1921): 42 (reproduced); "Frederick Carl Frieseke - Painter," *The Index of Twentieth Century Artists* 4 (March 1937): 701; Royal Cortissoz, "The Winter Exhibition of the Academy of Design," *New York Tribune*, December 19, 1915, pt. 3, p. 3; William H. Gerdts, *Monet's Giverny: An Impressionist Colony* (New York: Abbeville Press, 1993), p. 178 (reproduced).

*THE OPEN WINDOW* was painted about 1911 in Giverny, France. From 1906 to 1919, Frieseke resided in this famous artists' colony and painted the intimate world bounded by his own home and his backyard garden. As here, he frequently used his wife, Sarah Ann O'Bryan Frieseke, as a model, painting her both indoors and outdoors, clothed as well as nude. His primary concern was to reproduce the varied effects of sunlight, and he regularly chose a high-keyed palette dominated by blue, violet, and yellow.

Frieseke believed that an artist "should think always of the impression the picture will produce indoors, and to do this correctly one must always exaggerate the impression and heighten the color" (quoted in MacChesney, "Frieseke Tells Some of the Secrets of His Art," p. 7). To help him achieve the desired impression in his paintings featuring his house and garden, he painted the outside of his house yellow, placed bright green shutters on the windows, and covered the walls with trellises of roses, clematis, and passion vines.

The bird-cage that appears prominently in the painting alludes to an iconographic tradition originating in seventeenth-century Holland and frequently symbolizing imprisonment. William H. Gerdts has remarked that "Woman herself is . . . the dominant image in Frieseke's art . . . she functions as an object of beauty, encased in color and sunlight. His *OPEN WINDOW* . . . is a modern equivalent of the traditional presentation of woman as confined in the world of shaded domesticity, akin to the caged bird with which she is often juxtaposed, and contrasted with the freedom of the limitless, sun-drenched outdoors" (Gerdts, p. 178).







## FREDERICK CARL FRIESEKE

1874-1939

### Blue Curtains

Oil on canvas, 36 x 36 inches

Signed and dated (lower left): *F.C. Frieseke 1924*

#### PROVENANCE

Mr. and Mrs. William Preston Harrison, Los Angeles, Calif., 1924; Los Angeles County Museum of Art, 1925-1977; Private Collection

#### EXHIBITIONS

Los Angeles, Los Angeles Museum of History, Science and Art, *Paintings by Contemporary American Artists*, September 17-October 14, 1924, no.4

#### LITERATURE

"Blue Curtains," by Frederick Carl Frieseke, *Art News* 24 (October 17, 1925): 4 (reproduced); *Museum of History, Science and Art Bulletin* 6 (October 1924): 163; "Blue Curtains, by Frederick Carl Frieseke," *Museum of History, Science and Art Bulletin* 6 (April 1925): 179 (reproduced on cover); *California Graphic*, May 30, 1925, p. 13; *California Southland* 8 (February 1926): 14-15 (reproduced); *Museum Graphic* 1 (January 1927): 94; *A Catalogue of the Mr. and Mrs. William Preston Harrison Galleries of American Art* (Los Angeles: Saturday Night Publishing Company, 1934), pp. 28-29 (reproduced); "Frederick Carl Frieseke—Painter," *The Index of Twentieth Century Artists* 4 (March 1937): 696, 700.

*Frieseke's paintings of women in interiors, engaged in quiet activity, are among the most charming and poetic in his oeuvre. His solid and sensual rendering of the figure and radiant palette recall the work of Renoir, whom Frieseke greatly admired. In turn, the rich interplay of decorative patterns relates to the art of Vuillard and Bonnard. The flower motif on the curtains is cleverly juxtaposed with the real flowers in the vase. Blue was one of Frieseke's favorite colors and appears in the title of a number of his works, including GIRL IN BLUE, BLUE HEADBAND, NUDE IN BLUE ROBE, and NUDE WITH BLUE DRAPERIES. Ben I. Summerford has noted that Frieseke's later works are distinguished by their "intense quietude" and "more penetrating appraisal of the subject" (essay in THE LAST EXPATRIATE: FREDERICK CARL FRIESEKE [Fayetteville, North Carolina: Fayetteville Museum of Art, n.d.], n.p.).*



**JOHN LESLIE BRECK**

1860-1899

**Still Life with Violin**

Oil on canvas, 14 x 24 inches

Signed and dated (lower right): *John L. Breck '85*

*STILL LIFE WITH VIOLIN* was painted in Boston in 1885 and is one of Breck's few early works that have been discovered. According to Kathryn Corbin, upon Breck's return to America in 1881 after four years of study at the Royal Art Academy in Munich and a brief period with Charles Verlat in Antwerp, he "spent much time on formal . . . floral pieces, carefully composed against dark backgrounds and incorporating decorative objects the artist . . . collected in Europe" ("John Leslie Breck: American Impressionist," *ANTIQUES* 134 [November 1988]: 1144). Corbin has also noted that while Breck's American still lifes continue to retain the somber quality of his German paintings, they also exhibit a change in "touch" (*Ibid.*), as reflected in his delicate modulation of light and shadow, selective highlighting with impasto, use of a grainy canvas to amplify textures, and application of thin glazes.

Breck's soft and sensual treatment of objects and light, and his evocation of a gentle and introspective mood bring to mind contemporary still lifes featuring roses by Breck's fellow Bostonians Dennis Miller Bunker and John Enneking. One suspects that the three artists inspired one another's efforts. While Breck abandoned still life painting after leaving for France in 1886, his interest in depicting flowers did not cease. A number of Breck's impressionist landscape paintings of the late 1880s and 1890s feature close-up views of flowers in natural settings.





## JOHN LESLIE BRECK

1860-1899

### Venice

Oil on canvas, 22 x 18 inches

Signed, dated, and inscribed (lower left): *John Leslie Breck - Venice '97*

Inscribed (on reverse): *Venice*

### PROVENANCE

Family of the Artist

*John Leslie Breck's brand of Impressionism was perhaps the purest response to the art of Claude Monet of any American artist working in the late 1880s. Among the first American artists to go to Giverny, he arrived there in the spring of 1887. Although he did not meet Monet until the following winter, the Frenchman's influence, both in style and subject matter, was enormous; Breck not only adopted the garden subject, but would even paint serial views of haystacks, as the older master had done. Breck also became romantically involved with Monet's stepdaughter Blanche Hoschédé-Monet.*

*Breck left Giverny and made a brief visit to Boston in 1890, where he became one of the first Americans to disseminate Impressionist ideas, through his exhibition at the St. Botolph Club. Breck resumed residence in America in 1892, and during the ensuing years, had a solo showing at the Chase Gallery and a second one at the St. Botolph Club. He also exhibited in New York at the Society of American Artists and the National Academy of Design. When he died in 1899, a memorial exhibition of his work was held at the St. Botolph Club. A similar (but not identical) exhibition was mounted in 1900 at the National Arts Club in New York.*

*In late 1896 and early 1897, Breck visited Venice where he executed this painting along with thirty other canvases. Many of these works were included in the memorial exhibitions of Breck's work, and it is likely *VENICE* appeared in these showings under a different title. Reviewing the Boston exhibition, W. L. Bumpus remarked: "In the Venetian pictures the tender appreciation of the man for subtle phases is most marked . . . [looking at] the Venetian studies full of light and color, mist and sunlight . . . we feel he had conquered his personal alphabet. . . . The more delicate phases of nature unconsciously brought out his subtler work, and his happiest efforts have been in rendering some transient effect [that] ring through the memory like minor music. [The Venice paintings] were the last phases of his fast developing artistic vision. He had just found himself when death took him" ("John Breck's Paintings—His Unconscious Rendering of the Beauty About Him," *BOSTON HERALD*, May 17, 1899, p.6).*





**ROBERT VONNOH**

1858-1933

**Study for "The Ring"**

Oil on canvas, 21 x 25 inches

Signed and dated (lower left): *Vonnob 1891*

## LITERATURE

May Brawley Hill, *Greiz Days: Robert Vonnob in France* (New York: Berry-Hill Galleries, 1987), pp. 30, 32, pl. 11

*Vonnob first encountered the serious study of art at the Académie Julian in Paris between 1881 and 1883. It was not, however, until he returned to France from Boston in 1887, settling in the artists' colony of Grez-sur-Loing, near Fontainebleau, that he began to adopt a fully Impressionist style. By 1888 he was using brilliant, unmixed hues in shimmering, complementary relationships. The high color key and broken brushwork of these paintings were a revelation to his American audience when Vonnob's work was first exhibited in Boston in 1891. Through his subsequent teaching at the Pennsylvania Academy of the Fine Arts and the Old Lyme, Connecticut, summer art school, Vonnob became a major influence in the development of American painting.*

*STUDY FOR "THE RING" is the most ambitious of the three known studies for his 60 x 72-inch canvas THE RING (Museo de Arte de Ponce, Puerto Rico) and was created shortly after the artist's return to Boston following a three-year stay in France. This landscape is complete in itself. On a canvas prepared with white, he established in outline the preliminary placement of forms, rapidly covered by quick strokes in pure hues, which indicate both correct tonal values and the lively prismatic colors.*



## MAURICE BRAZIL PRENDERGAST

1859-1924

### Franklin Park, Boston

Watercolor and pencil on paper

12 3/4 x 19 1/2 inches

Signed twice (lower right): *Prendergast*

Painted circa 1896-1897

#### PROVENANCE

Mrs. J. Montgomery Sears; Mrs. J. D. Cameron Bradley; William F. Davidson, New York, by 1954; By descent in the Davidson family

#### EXHIBITIONS

Detroit Museum of Art, Michigan, *Special Exhibition of Water Colors and Monotypes by Mr. Maurice B. Prendergast*, November 1901, no. 15; Harvard Society for Contemporary Art, Cambridge, Mass., *Maurice Prendergast 1861-1924: A Memorial Exhibition*, May 9-June 1929, no. 21 [as *Franklin Park, Gloucester*]; Addison Gallery of American Art, Phillips Academy, Andover, Mass., *The Prendergasts: Retrospective Exhibition of the Work of Maurice and Charles Prendergast*, September 24-November 6, 1938, no. 3; Boston Society of Water Color Painters, Mass., *Fiftieth Anniversary Exhibition*, April 18-May 14, 1939, no. 295; Museum of Fine Arts, Boston, *Maurice Prendergast 1859-1924*, October 26-December 4, 1960, no. 56 (reproduced); M. Knoedler & Co., New York, *Paintings and Watercolors by Maurice Prendergast: A Loan Exhibition*, November 1-26, 1966, no. 4 (reproduced)

#### LITERATURE

Charles Hovey Pepper, "Is Drawing to Disappear in Artistic Individuality?," *The World Today* (July 1910): 716-719; Carol Clark, Nancy Mowll Mathews and Gwendolyn Owens, *Maurice Brazil Prendergast-Charles Prendergast: A Catalogue Raisonné*, (Williamstown, Mass. and Munich, Germany: Williams College Museum of Art/Prestel-Verlag, 1990), p. 356, no. 614 (reproduced)

*The predominant subjects of Prendergast's paintings were urbanites enjoying leisure hours in park like settings, strolling, reclining, sitting on benches or watching their children at play. After returning from France in 1895, Prendergast painted watercolors of Boston's parks. One of the most brilliant of these, FRANKLIN PARK, BOSTON shows the artist's absolute mastery of the watercolor medium as well as his characteristically lively, inventive line and delightful juxtaposition of colors. More than any other American Impressionist painter, Prendergast brought a witty and engaging sensibility to the task of painting, which remains as fresh today as when he worked almost a century ago. In true Impressionist spirit, he sought to capture the fleeting effects of dappled sunlight and casual movement by employing his trademark—a large, patchwork brush stroke. As Amy Goldin has noted, "His vision is intrinsically painterly and broad—what is vivid for him is the nuance of the whole, not the sharpness of detail."*





## CHILDE HASSAM

1859-1935

### Horse Drawn Cabs at Evening, New York

Watercolor and gouache on paper, 14 x 17 <sup>3</sup>/<sub>4</sub> inches  
Signed and inscribed (lower left): *Childe Hassam N.Y.*  
Painted circa 1890

#### PROVENANCE

Mrs. John Eva Kingsley McGowan, Providence, R.I.; Mr. Edmund Steuart Davis, New York; John T. Dorrance, Gladwyne, Penn.

#### EXHIBITIONS

The Art Museum, Princeton, N.J., *Princeton Alumni Collections: Works on Paper*, April 26-June 21, 1981, p. 143 (reproduced)

#### LITERATURE

J. Czestochowski, "Childe Hassam, Paintings from 1880-1900," *American Art Review* 4 (January 1978): 49 (reproduced)

Hassam returned to the United States in the fall of 1889, after three years in Paris. He rented a studio in New York City on Fifth Avenue near 17th Street, and from there produced a series of oils and watercolors that focused on the streets, buildings, and people of the immediate neighborhood. These sparkling cityscapes are acknowledged as among his finest works and include *A SPRING MORNING* (c. 1890-1891, Berry-Hill Galleries), *WASHINGTON ARCH IN SPRING* (1890, The Phillips Collection) and *SPRING MORNING IN THE HEART OF THE CITY* (1890, Metropolitan Museum of Art). *HORSE DRAWN CABS AT EVENING*, NEW YORK dates from about the same year. As in his pictures of Boston from the mid-1880s, Hassam favors broad tonal harmonies and reveals his interest in closely observed narrative detail. But now, under the influence of Impressionism, he incorporates brighter and more vibrant colors and employs watercolor with a new spontaneity and freedom of handling, which are particularly noticeable in his treatment of light, movement, and texture.

The astute observation of urban life and of its transient activities and moods is characteristic of Hassam's finest work—as it is of the French Impressionists—and represents one of his most important contributions to American art. Many of Hassam's city pictures have as their subject matter horse-drawn cabs parading down a rainy avenue. Hassam spoke about his interest in depicting this scene in oil in an 1892 interview: "I paint cabs a good deal," said Mr. Childe Hassam when asked how he got spirited sketches of street life. "I select my point of view and set up my canvas, or wooden panel on the little seat in front of me, which forms an admirable easel. . . . I believe the man who will go down to posterity is the man who paints his own time and the scenes of everyday life around him" (*ART AMATEUR* [October, 1892]: 116-17).





## CHILDE HASSAM

1859-1935

### July Night

Oil on canvas, 37 x 31 inches  
Signed (lower left): *Childe Hassam 1900*  
Initialed and dated within oval on verso  
(visible prior to relining): *C.H. 1898*  
Painted in 1898

#### PROVENANCE

The Artist; Estate of the Artist; American Academy of Arts and Letters, New York, 1935;  
Mrs. Mini Bloch, New York, until 1971; Private Collection, Fla.

#### EXHIBITIONS

National Academy of Design, New York, *Seventy-sixth Annual Exhibition*, January 5-February 2, 1901, no. 171; House of Durand-Ruel, New York, *Exhibition of Paintings by Childe Hassam*, 1926, no. 18 [dated 1898]; American Academy of Arts and Letters, New York, *A Catalogue of An Exhibition of the Works of Childe Hassam*, April 21-October 21, 1927, no. 30 [dated 1898]; Corcoran Gallery of Art, Washington, D.C., *Childe Hassam: A Retrospective Exhibition*, April 30-August 1, 1965 (toured: Museum of Fine Arts, Boston, August 17-September 19, 1965; The Currier Gallery of Art, Manchester, New Hampshire, September 28-October 31, 1965); The Gallery of Modern Art, New York, November 16-December 19, 1965, no. 26 [dated 1898]; Lowe Art Museum, Coral Gables, Florida, *French Impressionists Influence American Artists*, March 19-April 25, 1971, no. 59 (reproduced); University of Arizona Museum of Art, Tucson, *Childe Hassam, 1859-1935*, February 5-March 5, 1972, no. 50 (toured: Santa Barbara Museum of Art, Calif., March 26-April 30, 1972); Guild Hall Museum, East Hampton, Long Island, *Childe Hassam (1859-1935)*, March 21-May 10, 1981, no. 12 (reproduced, and dated both 1898 and 1900); The George D. and Harriet W. Cornell Fine Arts Center, Rollins College, Winter Park, Fla., *The Genteel Tradition*: November 1, 1985-January 26, 1986; Cummer Gallery of Art, Jacksonville, Fla., *Selections from the Ira and Nancy Koger Collection of American Paintings*, August 10-September 24, 1989 (toured: The Fine Arts Center at Cheekwood, Nashville, Tenn. June 10-July 30, 1989)

#### LITERATURE

Childe Hassam Papers, Archives of American Art, microfilm roll no. NAA-2, frame 262; "Art Exhibitions. The National Academy of Design," *New York Tribune*, January 5, 1901, p. 8; *A Catalogue of An Exhibition of the Works of Childe Hassam*, Academy Publication No. 58 (New York: American Academy of Arts and Letters, 1927), p. 28; Adeline Adams, *Childe Hassam* (New York: Academy of Arts and Letters, 1938), op. p. 30, pp. 91-92 (reproduced); *French Impressionists Influence American Artists* (Coral Gables, Fla.: Lowe Art Museum, 1971), pp. 34, 41; William E. Steadman, *Childe Hassam, 1859-1935* (Tucson: University of Arizona Museum of Art, 1972), pp. 23, 33, 140 (reproduced); Donelson F. Hoopes, *Childe Hassam* (New York: Watson-Guption Publications, 1979), pp. 50-51 (reproduced); *Childe Hassam (1859-1935)* (East Hampton, Long Island: Guild Hall Museum, 1981), pp. 10, 11, 13, 26; William H. Gerdtz, *Down Garden Paths: The Floral Environment in American Art* (Cranbury: New Jersey: Fairleigh Dickinson University Press, 1983), pp. 70-71; Donald D. Keyes, *The Genteel Tradition* (Winter Park, Fla.: The George D. and Harriet W. Cornell Arts Center, Rollins College, 1985), pp. 48-49 (reproduced); William H. Gerdtz, "The Arch-Apostle of the Dab-and-Spot School: John Singer Sargent as an Impressionist," in *John Singer Sargent* (New York: Whitney Museum of American Art, 1986), p. 138 (reproduced)

Hassam and his wife Maud spent the summer of 1898 at the Easthampton, Long Island, home of the artist Gaines Ruger Donoho. JULY NIGHT dates from this visit, and William H. Gerdtz regards it as "one of his most impressive works of that year" (DOWN GARDEN PATHS, p. 70). According to Donelson F. Hoopes, the work "remained one of [the artist's] cherished possessions until his death, when it reverted to the American Academy of Arts and Letters" (Hoopes, p. 50).

JULY NIGHT features Maud Hassam at a July Fourth party in Donoho's garden. She stands beside a pot of flowers and in front of glowing Japanese lanterns, which Donoho and the artist Alexander Harrison arranged expressly for the Independence Day celebration. A number of Hassam's garden pictures feature his wife beside a pot of flowers. Gerdtz has noted that in some of these works, "she is central to the composition and the potted flowers peripheral [while in others they] share equal prominence . . . [or] potted flowers . . . surround the image of his beloved" (DOWN GARDEN PATHS, pp. 40-41). Hassam regularly established a romantic parallel between women and flowers, and Donelson F. Hoopes has remarked that the garden pictures generally rank as his "most intensely felt statements about the female 'mystique'" (Hoopes, p. 32).

The painting reflects Hassam's move from outdoor impressionism toward a Post-Impressionist aesthetic, evincing interest in heightened color and exaggerated brushwork. Here he utilized the lanterns to establish a geometric and coloristic pattern, flattened pictorial space, and emphasized the figure's outline, while also elaborating upon the planes of her dress, face, and hair. Critics were well aware of the sudden turn in Hassam's art. One reviewer of the 1898 exhibition of *The Ten* was compelled to note that Hassam's recent works "seem to have been painted with a desire to indulge in some assertion of radicalism" ("The American Painters," NEW YORK WORLD, April 3, 1898, p. 14).

JULY NIGHT recalls John Singer Sargent's CARNATION, LILY, LILY, ROSE (1885-86, Tate Gallery, London), which features two young girls in a garden at twilight with additional light coming from a series of Japanese lanterns. In addition to the Sargent, Hassam may have partially modeled his work on Alberi Herter's THE ORANGE LANTERN (1895, The Tempel Smith Collection), a highly decorative painting, which features a young woman in an interior setting holding a lit Japanese lantern. Hoopes has noted that Hassam's "method of execution is suffused with a particularly energetic pointillist technique," and he feels that "the total effect of JULY NIGHT is strikingly similar to the late works of one of the leaders of post-Impressionism, Georges Seurat" (Hoopes, p. 50).





**CHILDE HASSAM**

1859-1939

**The New Moon**Oil on panel, 7  $\frac{3}{8}$  x 8  $\frac{1}{2}$  inches

Panel signed with crescent monogram

Signed and dated (lower left): *Childe Hassam 1907*Signed (on reverse): *Childe Hassam*Inscribed (on reverse): *The New Moon***EXHIBITION**Berry-Hill Galleries, New York, *A Room of Hassams*, May 6-June 26, 1993

Although Childe Hassam is well known for his late nineteenth-century urban images and his landscapes of the early twentieth-century, a third group of paintings spans the varying interests of these years. From the mid-1880s to approximately 1916, Hassam periodically painted outdoors on the Isles of Shoals, ten miles off the coast of New Hampshire. Hassam was drawn to these islands by the presence of the poet Celia Thaxter, who, at her residence on Appledore Island, established a summer salon, which was a magnet for a multitude of artistic types. *THE NEW MOON* is one of a small group of flaming sunset views, which Hassam executed on wood panel during 1907 and 1908 at the Isles of Shoals. It may be one of the "seven studies of sunset" listed in the catalog for the Hassam exhibition held from February 18th to March 3rd, 1908, at the St. Botolph Club in Boston.

The artist's sunset views of the period rank among his most inventive and abstract pictures and were inspired by what Thaxter referred to as the "splendor of wild clouds at sunset dusk [that] heaps with scarlet fringes, scattered flecks of flame in a clear crimson air above the fallen sun" (*AMONG THE ISLES OF SHOALS* [Boston and New York, 1873], p. 14). The paintings were also influenced by James Abbott McNeill Whistler's sunset pictures, in which the American expatriate divided the landscape into three or four horizontal bands of lavish color. Hassam reduced the seascape into zones of sea and sky, with the horizon line of the distant shore indicated by an undulating line or striation of contrasting color broken by the darkly colored sailboats or schooners. Though small in scale, *THE NEW MOON* is filled with intricate textures and charged with Hassam's varied and energetic Impressionist brushstrokes.





## CHILDE HASSAM

1859-1935

### The Flag—Fifth Avenue—Across Central Park at Fifty-ninth Street

Oil on canvas, 32 3/4 x 27 1/4 inches

Signed and dated (lower left): Childe Hassam 1918

#### PROVENANCE

The Artist; American Academy of Arts and Letters, New York, 1936-1963;  
Milch Galleries, New York; Private Collection, from 1963

#### EXHIBITIONS

186

Durand-Ruel Galleries, New York, *Exhibition of a Series of Paintings of the Avenue of the Allies by Childe Hassam*, November 15-December 7, 1918, no. 10; Department of Fine Arts, Carnegie Institute, Pittsburgh, *Childe Hassam: An Exhibition of Paintings, Flags of All Nations and Paintings of the Avenue of the Allies*, February 15-April 1, 1919, no. 14; Milch Galleries, New York, *Flag Pictures and Street Scenes by Childe Hassam*, May 20-June 30, 1919, no. 10; Parish House, Church of the Ascension, New York, *Patriotic Scenes by Childe Hassam and Verdun Church Relics*, October 27-November 27, 1919, no. 10; ACA Heritage Gallery, Inc., New York, *Childe Hassam*, November 16-December 18, 1965, no. 20 (reproduced); Bernard Danenberg Galleries, New York, *Childe Hassam: An Exhibition of his 'Flag Series' Commemorating the Fiftieth Anniversary of Armistice Day*, November 12-30, 1968, no. 10 (reproduced)

#### LITERATURE

Ilene Susan Fort, *The Flag Paintings of Childe Hassam* (Los Angeles: Los Angeles County Museum of Art, 1988), pp. 101, 10 (reproduced)

From 1916 to 1919, Hassam created approximately thirty thematically related flag paintings, which rank among his finest and most important works. The series is his personal response to the military campaign of World War I and its attendant and home-front activities. During the war, flags regularly bedecked New York City windows, doorways, thoroughfares, office buildings, commercial structures, and private homes. Most of the paintings in Hassam's series focus on public celebrations or prominent displays of flags of the Allied nations along Fifth Avenue.

THE FLAG--FIFTH AVENUE--ACROSS CENTRAL PARK AT FIFTY-NINTH STREET was painted in May 1918 and is one of only a few works in the series to single out a flag for special attention. As Christopher Gray has learned, Hassam depicts a portion of the view from his combined residence and studio at 130 West 57th Street between Sixth and Seventh avenues. The tall building in the center of the painting was a nine-story studio apartment building at 116 Central Park South, designed by the architect Herbert M. Baer ("New Studio Building for 59th Street," REAL ESTATE RECORD AND GUIDE [March 30, 1912]: 654). Interest is centered on the rooftop of the Milano, a six-story apartment house at 127 West 58th Street, where a woman in a white apron hangs laundry on a clothesline. Hassam appears to have been inspired by the Ash Can realist John Sloan, who often depicted women hanging laundry in the open air. The Stars and Stripes flies above the Deutscher Verein (German Club) at 112 Central Park South, which became the Army and Navy Club in 1919.

In the distance appears Central Park and the tall buildings of Fifth Avenue. Also visible is the green pyramidal roof of Temple Beth-El at the southeast corner of East 76th Street and Fifth Avenue. In Impressionist fashion, brushwork is vigorous and broken, colors are bright and varied, and scintillating sunlight dissolves the surfaces of background elements. Hassam authority Ilene Fort has noted that the artist's flag paintings frequently feature a "row of grand buildings [that] melt softly into an opalescent sky [creating] a sparkling, almost jeweled wall of opalescent colors by rendering the white stone facades sparkling in brilliant sunlight" (Fort, p. 103). The artist was clearly fascinated by the view from his window encompassing the humble, domestic activity of the laundress on the apartment house rooftop as well as the grandeur and glory of Fifth Avenue.







## JOHN HENRY TWACHTMAN

1853-1902

### August Haze

Oil on panel, 14 x 22 inches

Signed (lower right): *J.H. Twachtman*

Estate stamp at lower left

Painted in the 1890s

### PROVENANCE

Twachtman Estate; Mrs. Donald Kellogg; Private Collection, Philadelphia

### EXHIBITIONS

The Taylor Gallery, London, *American Impressionist Paintings*, June 4-July 4, 1987 (reproduced); American Art Galleries, New York, *Sale of the Work of the Late John H. Twachtman*, March 24, 1903, no. 26

*Twachtman was raised in Cincinnati, and studied there with the Munich-trained painter Frank Duveneck, who took his pupil to Munich, Venice and Florence for study and travel between 1875 and 1881. Twachtman also visited England, the Netherlands and Belgium. During this period, his style featured the bravura brushwork and dark tones of his master. After beginning studies in Paris in 1883 at the Académie Julian, Twachtman lightened his palette considerably, and his brushwork became less self-conscious. Twachtman returned to the United States in 1886, where he taught at the Art Students League, exhibited widely, and made illustrations for Scribner's magazine. These various enterprises enabled him to buy a farm in Cos Cob, Connecticut in 1889, whose environs became the subject matter of his work.*

*AUGUST HAZE is one of a group of Connecticut landscapes discovered in Twachtman's studio following his death in 1902, and included in a major estate sale held the following year at New York's American Art Galleries. Within the development of American Impressionism, Twachtman's Connecticut landscapes of the 1890s are distinguished by their delicate atmospheric effects, emphasis on soft, even illumination, and nearly abstract dissolution of form and detail. In these pictures Twachtman masterfully renders the transient aspects of light and atmosphere while attaining a strong sense of pictorial unity and balance. He applies thin washes of paint in a loose and sketchy manner, and uses a closely modulated color scheme of greens, grays and yellows to create a misty overall impression.*



## JOHN HENRY TWACHTMAN

1853-1902

### Beach at Squam

Oil and canvas, 25 x 30 inches  
Signed (lower left): *J H Twachtman*  
Painted circa 1900

#### PROVENANCE

Martha Twachtman, the artist's wife, Greenwich, Connecticut; Mr. and Mrs. John E. Cowdin, 1913; American Art Association, New York [Sale: May 19, 1915, catalog no. 73]; Macbeth Galleries, New York; Burton Mansfield, New Haven, Conn., 1916; American Art Association - Anderson Galleries, New York [Mansfield Estate Sale: April 7, 1933, catalog no. 73]; Macbeth Galleries, New York; Edward J. Reiss, 1933; Charles F. Williams, 1937; Mr. and Mrs. James R. Williams, 1957; Mr. and Mrs. David Workman; Kraushaar Galleries, New York; Mr. and Mrs. Chris Huntington, Me.; Private Collection, New York; Ira and Nancy Koger Collection, Jacksonville, Fla.

#### EXHIBITIONS

Durand-Ruel Galleries, New York, 1901; School of Design for Women, New York, 1913, no. 31 (as *Sand Dunes, Annisquam*); Wadsworth Atheneum, Hartford, Connecticut, *Exhibition of Paintings, Pottery and Glass Loaned by the Honorable Burton Mansfield, New Haven*, April 1920, no. 31; Brooklyn Museum, N.Y., *Exhibition of Paintings by American Impressionists and Other Artists of the Period 1880-1900*, January 18-February 28, 1932, no. 107; Cincinnati Art Museum, Ohio, *Paintings from the Collection of Mr. and Mrs. Charles Finn Williams*, January 1-March 14, 1937; Brooklyn Museum, N.Y., *The Coast and the Sea*, November 19, 1948-January 16, 1949, no. 118; Museum of Art, Carnegie Institute, Pittsburgh, *The Seashore: Paintings of the 19th Centuries*, October 22-December 5, 1965, no. 51 (reproduced); Cincinnati Art Museum, Ohio, *John Henry Twachtman: A Retrospective Exhibition*, October 7-November 20, 1966, no. 85 (reproduced); Ira Spanierman, Inc., N.Y., *John Henry Twachtman, An Exhibition of Paintings and Pastels*, February 3-24, 1968, no. 21 (reproduced); Portland Museum of Art, Maine, *The Ellen and Chris Huntington Collection*, April-May 1976, no. 48; The George D. and Harriet W. Cornell Fine Arts Center, Rollins College, Winter Park, Florida, *The Genteel Tradition: Impressionist and Realist Art from the Ira and Nancy Koger Collection in Celebration of the Centennial of Rollins College*, November 1, 1985-January 26, 1986; Ira Spanierman Gallery, New York, *Twachtman in Gloucester: His Last Years, 1900-1902*, May 12-June 13, 1987; The Fine Arts Center at Cheekwood, Nashville, Tenn., *Selections from the Ira and Nancy Koger Collection of American Paintings*, June 10-July 30, 1989 (toured: Cummer Gallery of Art, Jacksonville, Fla., August 10-September 24, 1989); Tampa Museum of Art, Fla., *At the Water's Edge: 19th and 20th Century American Beach Scenes*, December 9, 1989-March 4, 1990 (toured: Center for the Arts, Vero Beach, Fla., May 4-June 17, 1990; Virginia Beach Center for the Arts, Va., July 8-September 2, 1990; The Arkansas Arts Center, Little Rock, November 8, 1990-January 6, 1991)

#### LITERATURE

"A Trio of Painters", *New York Times*, March 7, 1901, p. 8; Elliot Clark, *John Twachtman* (New York: Frederic Fairchild Sherman, 1924), p. 58 (reproduced); *Beaux Arts*, May 5, 1933, p. 6 (reproduced); Professor John Douglas Hale, "The Life and Creative Development of John H. Twachtman," Ph.D. diss., Ohio State University, 1957, 1: 277, 278, 2: 431, 541, no. 48, fig. 60; Donald D. Keyes, *The Genteel Tradition* (Winter Park, Fla.: The George D. and Harriet W. Cornell Fine Arts Center, Rollins College, 1985), pp. 82-83, 93 (reproduced); *Twachtman in Gloucester: His Last Years, 1900-1902* (New York: Universe Ira Spanierman Gallery, 1987), pp. 76-77, pl. 14; *Selections from the Ira and Nancy Koger Collection of American Paintings* (Jacksonville, Fla.: Cummer Gallery of Art, 1989), p. 35 (reproduced); *At the Water's Edge: 19th and 20th Century American Beach Scenes* (Tampa, Fla.: Tampa Museum of Art, 1990), pp. 10, 31, 32, 44, 74 (reproduced)

*BEACH AT SQUAM* was painted in Annisquam, Massachusetts, probably in 1900, during Twachtman's first trip to the Cape Ann area. Earlier in the American Impressionist's career he had pictured European and American beaches, including several in Cape Ann, which were evidently based on photographs and written descriptions. During the period, Annisquam was recognized by American landscape painters as a site of great beauty and pictorial interest. Among the many Americans to work there at the end of the century were William Lamb Picknell, H. Bolton Jones, John Leslie Breck, and Joseph DeCamp. Perhaps Twachtman's long-time friend DeCamp alerted him to the visual pleasures of the coastal town. As William H. Gerdts has noted, in *BEACH AT SQUAM* Twachtman "eschews the leisure activity implicit in such a subject, concentrating rather on its desolate grandeur" ("Surf and Shore," in *AT THE WATER'S EDGE: 19TH AND 20TH CENTURY AMERICAN BEACH SCENES*, p. 32).





## JOHN HENRY TWACHTMAN

1853-1902

### Canyon in the Yellowstone

Oil on canvas, 30  $\frac{1}{4}$  x 25 inches  
Signed (lower right): *J.H. Twachtman*  
Painted circa 1895

#### PROVENANCE

Dr. Edward L. Partridge, New York; Private Collection

#### EXHIBITIONS

The Brooklyn Museum, Brooklyn, N.Y., December 1925-May 1926 (on extended loan from Dr. Partridge); Smithsonian Institution Traveling Exhibition Service, Washington D.C., *New Horizons: American Painting 1840-1910*, November 1987-May 1988 (exhibition organized for showings at: State Tretyakov Museum, Moscow; State Russian Museum, Leningrad; State Art Museum, Minsk, no. 48); Berry-Hill Galleries, *Reflections on Snow: Winter Landscapes by American Artists 1880-1925*, February 10-April 16, 1994; Aspen Art Museum, Aspen, Co., *Mountains of the Mind*, August 11-October 2, 1994

#### LITERATURE

*New Horizons: American Painting 1840-1910* (Washington, D.C.: Smithsonian Institution Traveling Exhibition Service, 1987), pp. 110, 111, 142 (reproduced)

*In 1894, Twachtman painted a series of views of Niagara Falls for Charles Carey of Buffalo, New York. Another Buffalo resident, Major W.A. Wadsworth, then asked Twachtman to execute a comparable series of paintings of Yellowstone Park. Some time in 1895, Twachtman traveled to Yellowstone, where he painted at least seven works on such themes as the Upper and Lower Falls and the Emerald Pool. These paintings found a number of purchasers—besides Carey—who were taken by the artist's rejection of the typical "grand opera" formula for painting western scenery and were attracted instead to Twachtman's airy brushwork and opalescent color. Twachtman's personal adaptation of the designs of Japanese wood-block prints is also evident in such works as CANYON IN THE YELLOWSTONE, where he uses multiple planes, strongly marked contour lines, and a high horizon to reduce the illusion of depth and emphasize the overall surface patterns of evanescent color and light. Comparable examples of Twachtman's Yellowstone Park pictures are at the Phillips Collection, Washington, D.C., the Buffalo Bill Historical Center, Cody, Wyoming, and the Worcester Art Museum, Worcester, Massachusetts.*





**JULIAN ALDEN WEIR**  
1852-1919

**Autumn Days**

Oil on canvas, 29  $\frac{3}{8}$  x 39  $\frac{3}{8}$  inches  
Signed (lower left): *J. Alden Weir*  
Painted circa 1900-1909

PROVENANCE

194 Milch Galleries, New York; Horatio S. Rubens, New York; M. Knoedler & Company, 1944; Private Collection, New York

EXHIBITIONS

The Metropolitan Museum of Art, New York, *Memorial Exhibition of the Works of Julian Alden Weir*, March 17-April 20, 1924, no. 42.

LITERATURE

J.B. Millet, editor, *Julian Alden Weir: An Appreciation of his Life and Works* (New York: E.P. Dutton & Company, The Phillips Publications Number One, 1922), p. 138; *American Paintings as Contained in the Residence of Horatio S. Rubens Deceased* (New York, ca. 1944), n.p., no. 66

*AUTUMN DAYS* dates from the period 1900-1909 when landscape painting became Weir's principal mode of expression. The artist's shift away from figure painting was accompanied by his adoption of a more lyrical and informal approach, an increasingly looser handling of paint and the use of a cooler and paler palette composed principally of shades of yellow, blue and green. The locale depicted in *AUTUMN DAYS* appears to be the high pasture of one of Weir's Connecticut farms. By the turn of the century the artist spent more than half the year living alternately at his farms in Windham and Branchville, painting glimpses of the rural scenery. Weir followed the example of his close friend John Twachtman who in the decade prior to his death in 1902 had explored his Connecticut property in search of picturesque motifs and painted particular views over and over in different seasons and lighting conditions. Both Weir and Twachtman emulated the example of Claude Monet who found continual inspiration for landscape subjects on his property in Giverny.

Weir's densely woven surface and short brush strokes bring to mind contemporary landscapes by Childe Hassam, who often visited Weir in Connecticut and executed paintings of his farmland. Weir conveyed his idyllic feelings toward the beautiful nature around him through his brush technique, simplification of natural forms and harmonization of tone. Duncan Phillips remarked that the artist's landscapes have the "power to make the fugitive moods which come and go with the ordinary days and nights almost haunting in their persistence and poignancy" (*Julian Alden Weir*, in *JULIAN ALDEN WEIR: AN APPRECIATION OF HIS LIFE AND WORKS*, p. 13).



## JULIAN ALDEN WEIR

1852-1919

### Nassau from the Garden

Oil on canvas, 25 x 30 inches  
Signed (lower left): *J. Alden Weir*  
Painted in 1913

#### PROVENANCE

The Artist; Estate of the Artist; Mrs. Ella Baker Weir, the artist's wife; Mrs. Caroline Weir Ely, the artist's daughter; Mrs. Anna Ely Smith, the artist's granddaughter; Private Collection

#### LITERATURE

Julian Alden Weir Papers, Archives of American Art, microfilm roll 126, frame numbers indecipherable [recorded in artists scrapbook, page 433, number 304 b, dated 1913]; J. B. Millet, editor, *Julian Alden Weir: An Appreciation of His Lifes and Works* (New York: The Century Association, 1921), p. 136; Frederic Fairchild Sherman, "Julian Alden Weir," unpublished manuscript, 1927, copy in Frick Art Reference Library, p. 33

*From 1913 to 1915, during the latter part of the winter, Weir and his wife Ella spent several weeks in Nassau, at the estate of Ella's sister Cora Baker Rutherford. Weir painted nine works in the Bahamas, most dating from his first visit, when the weather was consistently sunny and moderate in temperature. Favoring a 25 x 30-inch format, the artist painted views of the Rutherford house and other residences, as well as the island's beachfront, harbor, light house, and Japanese-style bridge.*

*NASSAU FROM THE GARDEN was painted in 1913 from a hill overlooking the Rutherford's Spanish-style house and lavish tropical garden with its grapefruit, orange, sapadilo, and star apple trees. Challenged by a radically different environment from Connecticut, Weir adopted a more fully Impressionist approach to light and color. When some of the artist's Bahama pictures were shown at the 1914 exhibition of The Ten American Painters, critics recognized the "return of color to his work" and his new interest in capturing brilliant and sparking sunlight. His broken brushwork creates a shimmering, tapestry like effect. The surface is rough, thickly textured, and built up with impasto. The large shadow in the right foreground leads our eye into the composition and creates a somewhat mysterious effect. As here, a broad area of shadow is often discovered in the foreground of Weir's landscapes and plays an important role in establishing pictorial tension.*





## WILLIAM J. GLACKENS

1870-1938

### Bellport Regatta

Oil on canvas, 25 x 30 inches  
Signed (lower right): W. Glackens  
Painted in 1913

#### PROVENANCE

Kraushaar Galleries, New York; Katherine Hadley, New York and Lloyds Neck, Long Island; by descent in the Hadley Family

#### EXHIBITIONS

Kraushaar Galleries, New York, *Fifth Annual Memorial Exhibition of the Paintings, Sketches and Drawings of William Glackens*, November 6-December 5, 1943, no. 20

#### LITERATURE

List made in 1943 of works in estate of William J. Glackens left to Mrs. William J. Glackens, William Glackens File, Whitney Museum of American Art Papers, Archives of American Art, microfilm roll no. N658, frame 604, no. 128 [dated 1913]; William Glackens File, Whitney Museum of American Art Papers, Archives of American Art, microfilm roll N657, frame 694; Forbes Watson Papers, Archives of American Art, microfilm roll D55, frame 1018

*Glackens and his family stayed at Bellport, on Long Island's Great South Bay, during the summer months from 1911 to 1916. In his time there the artist painted some of his finest marines and bathing scenes, among them BELLPORT REGATTA, which dates from 1913. Of all of Glackens's varied subjects, it is perhaps not surprising that his Bellport pictures have the most lasting appeal. Filled with intense, joyful color, their surfaces densely woven with soft, quick strokes, they depict men, women, and children at the American shore in respite from everyday toil.*

*Glackens greatly admired the Matisse paintings he saw in Paris in 1912 and at the Armory Show in New York in 1913. Under the influence of the French painter, he became interested in rendering sparkling sunlight, incorporating more purple and green hues in his treatment of water, and introducing orange as a harmonious color contrast. His exposure to Matisse's paintings also led him to develop a simplified, graphic shorthand. While emulating Matisse, Glackens also adopted Renoir's feathery Impressionist brushstroke in his treatment of the water. As Richard Wattenmaker remarked about another work of 1913, the "influence of Renoir and Matisse have been blended with Glackens' personal vision of things and result in a form imitative of neither" ("The Art of William Glackens," Ph. D. diss., Institute of Fine Arts, New York University, 1972, p. 279). BELLPORT REGATTA is among the most luscious, bold, and modern paintings that Glackens executed in Long Island.*





## WILLIAM GLACKENS

1870-1938

### Jonquils, Tulips and Roses

Oil on canvas, 24 x 18 inches  
Signed (lower right): *W Glackens*  
Painted circa 1935

#### PROVENANCE

The Artist; Estate of the Artist; Mrs. William J. Glackens, the artist's wife; Ira Glackens, the artist's son; Kraushaar Gallery, New York; Private Collection

#### LITERATURE

List made in 1943 of works in estate of William J. Glackens left to Mrs. William J. Glackens, William Glackens File, Whitney Museum of American Art Papers, Archives of American Art, microfilm roll no. N658, frame 608, no. 305

*Most of Glackens's floral pictures date from after 1925. The artist painted an enormous variety of flowers, including jonquils, tulips, roses, lillies, sweet peas, narcissus, anenomes, mimosa, lilacs, and amarylis, and he represented them in a variety of colorful and exotic containers, including pompeian and glass painted vases and quimper pitchers. Glackens felt that in "nature nothing is more expressive, nothing more irresistible [than flowers]" (quoted in Dennis R. Anderson, *AMERICAN FLOWER PAINTING* [New York: Watson-Guption Publications, 1980], p. 72). His floral subjects are among his most exuberant, lush, and lively works. Glackens was influenced by Renoir's soft, textured brushwork, his emphasis upon bright and iridescent tones, and his method of applying colored glazes, as well as the reductive formal vocabulary and flat decorative character of paintings by Matisse.*



## IRVING RAMSEY WILES

1861-1948

### The Garden at Peconic

Oil on canvas, 30 x 44 inches  
Painted circa 1900

#### PROVENANCE

Estate of the Artist

#### EXHIBITIONS

National Academy of Design, N.Y., *Irving Wiles*, February 11-March 27, 1988  
(toured: The Butler Institute of American Art, Youngstown, Ohio, April 10-June 19, 1988; Fine Arts Center, Cheekwood, Nashville, Tenn., July 31-October 2, 1988)

#### LITERATURE

Gary Reynolds, *Irving Wiles* (New York: National Academy of Design, 1988), pp. 22, 84, 93, pl. 56

*In 1898 Wiles bought a tract of woodlands bordering the north shore of Little Peconic Bay in Peconic, Long Island, and built a cottage and studio on the edge of the high bank above the beach. While residing in Peconic, first for several months a year and then permanently, Wiles became active as a marine and landscape painter and occasionally depicted his large garden with its many varieties of flowering plants. As Gary Reynolds has noted, Peconic "provided him with an escape from the demands of his busy portrait business and an opportunity to pursue his love of outdoor painting" (Reynolds, p. 22).*

*THE GARDEN AT PECONIC* dates from around 1900, when Wiles was creating his most Impressionist-influenced landscapes. Prominently featured are blossoming rhododendrons. In his garden pictures Wiles rarely chose to focus on a flowering branch; more often he represented a female model standing amid plants in bloom. Wiles carefully individualizes and differentiates each flower and leaf while blending them gracefully into the landscape setting. Working on a coarse canvas, he applied pigment in broad strokes and small dabs. His fluid and vigorous brushwork brings to mind works by the Baroque painters Hals and Velasquez as well as such contemporaries as Chase and Sargent. The surface is richly textured, and colors are vibrant and harmonious.

*In 1909, Wiles explained his artistic approach: "Always the difference between a good and a bad thing in art lies not in the subject represented, but in the way the subject is seen, and the way it is done. The ability to see beauty of a distinguished kind in a subject, whether that subject be a beautiful woman, or a bit of still life . . . depends upon the personality of the artist. To be able to so make his picture that others will also see [its] beauty . . . depends upon . . . technical ability. . . . Paint as simply as possible. Try for the largeness of things. The larger the canvas, the simpler the forms" (Irving R. Wiles, "Portrait Painting," *PALETTE AND BENCH* 1 [January 1909]: 84-85).*





**EDWARD POTTHAST**  
1857-1927

**Children on the Beach**

Oil on canvas, 24 x 30 inches  
Signed (lower left): *E. Potthast*

PROVENANCE

The Arthur Murray Collection; Private Collection

*Potthast is today considered one of America's preeminent impressionist painters of beach scenes. The artist apparently began to specialize in this subject around 1910, perhaps after seeing beach scenes by Joaquin Sorolla at a 1909 exhibition of the Spanish Impressionist's works at the Hispanic Society in New York. Potthast painted his first impressionist pictures while in France in the late 1880s. During this period he spent time in Grez-sur-Loing, where he associated with Robert Vonnob and abandoned the dark and somber palette he had employed since attending the Royal Art Academy in Munich in the early 1880s.*

*CHILDREN ON THE BEACH features the artist's favorite subjects—children wading, swimming, and playing in the ocean—and probably represents a spot on the coast of New York City, Massachusetts or Rhode Island. Potthast employs a high-key palette and broken brush technique, arranges the figures so they loosely form a circle, and boldly renders the bright sunlight and myriad play of reflections. Typically, faces are featureless or concealed from our gaze. The painting is filled with exquisite areas and spots of color, such as the turquoise and purple water, cobalt-blue pail, pink hair bows, and yellow and green dresses. An art critic for THE NEW YORK TIMES opined that, "From their richest purple depths to their most transparent heights [Potthast] knows all blues, and enriches his knowledge and his blues by placing and juxtaposing [them] against . . . the yellow drawing of a child or making them chromatic within themselves" ("Ogunquit," THE NEW YORK TIMES, October 19, 1924, sect. 8, p. 18).*





## ERNEST LAWSON

1873-1939

### The Pigeon Coop

Oil on canvas, 25 x 20 inches

Signed (lower left): *E. Lawson*

Painted by 1916

#### PROVENANCE

Dr. T. L. Bennett, by 1919; Mr. Stephen C. Clark, 1920-1932; Private Collection, from 1933

#### EXHIBITION

National Academy of Design, New York, *Ninety-first Annual Exhibition*, March 18-April 23, 1916, no. 372 (awarded the Second Altman Prize)

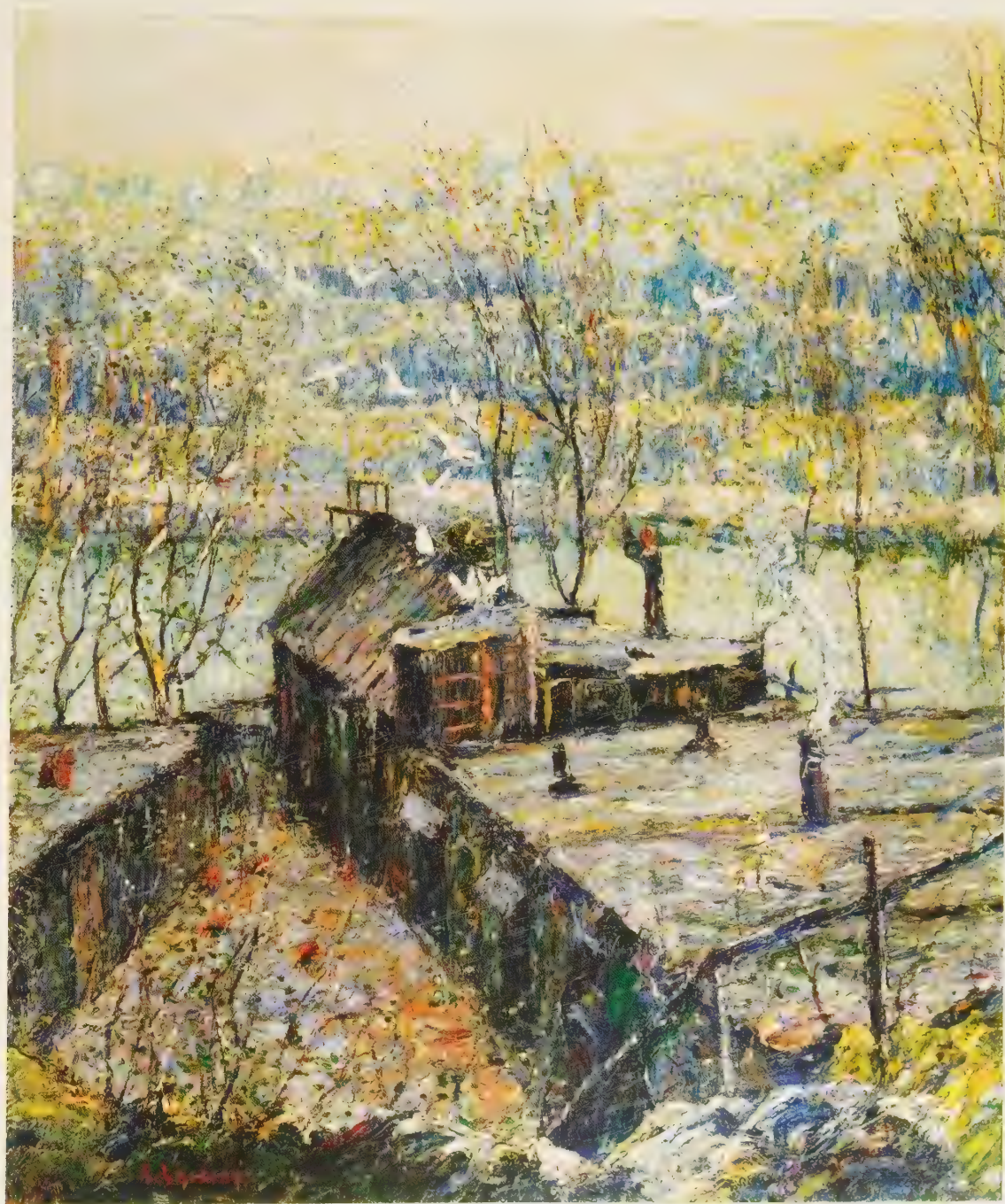
#### LITERATURE

"Academy Exhibits Its Prize Paintings," *The New York Times*, March 18, 1916, p. 9; Willard Huntington Wright, "Morituri Salutamus," *Forum* 55 (May 1916): 608; Guy Pene du Bois, "Ernest Lawson, Optimist," *Arts and Decoration* 6 (September 1916): 505 (reproduced); Duncan Phillips, "Ernest Lawson," *The American Magazine* 8 (May 1917): 259, 260 (reproduced); Frederic Fairchild Sherman, "The Landscape of Ernest Lawson," *Art in America* 8 (December 1920): 34, 39 (reproduced); Edgar Holger Cahill, "Ernest Lawson and His America," *Shadowland* (March 1922): 72

*Lawson was an important Impressionist whose style was directly influenced both by Camille Pissarro and Alfred Sisley in France and by his American teachers, John Twachtman and Julian Alden Weir. Lawson was also a member of "The Eight," the group of pioneer urban realists, which also included Robert Henri, John Sloan, George Luks, and William Glackens. Lawson achieved this dual identity by being among the first American Impressionists to apply his skills to the portrayal of the bridges, docks, and buildings of New York City, his home for most of his career. By 1910 Lawson had begun to paint canvases with what was described as "a palette of crushed jewels" because of their thickly textured surfaces and layered color. And yet, since they frequently depicted scenes along New York's gritty Upper West Side, Lawson's paintings also came to be associated with "The Ashcan School," a once derogatory critical phrase proudly adopted by Lawson's realist colleagues.*

*THE PIGEON COOP is one of Lawson's most celebrated paintings of the second decade of the twentieth-century and is close in spirit to the work of his Ashcan colleagues Sloan and Luks. Created by 1916, it was reproduced in important articles by Guy Pene du Bois, Duncan Phillips, and Frederic Fairchild Sherman. Of the painting Sherman remarked: "Twachtman was more of a poet, but Lawson, too is a poet at times—certainly THE PIGEON COOP is truly a poem. For this ballad of a winter's day he employs the rhythm of a flight of white pigeons above a group of sordid sheds in the outskirts of New York, fronting on the Harlem River, the heights of Fort George beyond" (ART IN AMERICA 8 [December 1920]: 34). Lawson was clearly fascinated by the view featured in this work and chose it again for a painting titled WINTER, which was reproduced in the July 1916 issue of INTERNATIONAL STUDIO.*

*Duncan Phillips greatly admired THE PIGEON COOP. In an article of 1917 Phillips discussed the painting in great detail: "At a glance we decide that the background may be beautiful, but that the foreground is forlorn. Some twenty feet immediately below the artist's standpoint two squat one-story cabins make a diagonal pattern across the center of the canvas. We look down upon the roofs where the morning light is dancing. From a crude chimney, smoke curls up into the sunshine. On the farther roof is the pigeon coop. The birds are out taking the air, soaring and dipping, and fluttering about, making no doubt, a delightful whirr with their wings. Beyond the cabins gleams the river and across the river, the hills of the opposite shore, a dream of rose and gray under the morning's gold. The sun is romancing through the sky, and the young earth is in love with it. A lazy luxury of spring permeates the senses. The foreground is no longer ugly, for we seem to have fallen under some enchantment. The colors fuse and vibrate together until our hearts are warm with memories of May" ("Ernest Lawson," THE AMERICAN MAGAZINE 8 [May 1917]: 260).*





# DAWSON DAWSON-WATSON

1864-1939

## Aster, Mullein, Bugloss, Bergamot

Oil on canvas, 14 1/4 x 52 1/4 inches

Signed, dated and inscribed (lower left): *Dawson Watson 03 Woodstock*

Original hand-carved and gilded frame by artist

### EXHIBITIONS

Art Institute of Chicago, Illinois, *16th Annual Exhibition of Paintings & Sculpture*, October 20-December 25, 1903, no. 378 (as *Aster*); St. Louis Club, St. Louis, *Dawson Watson Exhibition*, May 8-11, 1904; The City Art Museum, St. Louis, *A Collection of Paintings, Engravings and Other Work By Mr. Dawson-Watson*, from November 12, 1912, no. 51

*ASTER, MULLEIN, BUGLOSS, BERGAMOT* was painted in Woodstock, New York at the artists' colony "Byrdcliffe" in the summer of 1903, the only painting that has surfaced from the five-month period Dawson-Watson spent in the upstate town teaching painting and designing furniture. The artist first painted landscapes prominently featuring flowers while visiting Wales in the early 1890s, and after settling permanently in San Antonio, Texas, in 1927, he specialized in depicting Texas bluebonnets and cactus flowers. The four wild flowers represented in the present work can still be found growing in the Woodstock area, and much of the furniture produced at "Byrdcliffe" is ornamented with carvings featuring such local flowers.

The ethereal and harmonious color scheme of *ASTER, MULLEIN, BUGLOSS, BERGAMOT* brings to mind works by Whistler, whom "Byrdcliffe" colony founder Ralph Radcliffe Whitehead felt was "the greatest painter America . . . produced" (cited in Tom Wolfe, "Historical Survey," *WOODSTOCK'S ART HERITAGE* [Woodstock, New York: Overlook Press, 1987], p. 18). The painting's link to Whistler is further underlined by Dawson-Watson's concern with the TOTALITY of the work of art; the picture is complemented by a specially designed and toned frame—one of the first hand-carved frames the artist created. At "Byrdcliffe," Dawson-Watson had the opportunity to learn the craft of frame-making from his colleague Herman Dudley Murphy.





⊗ Aster ⊗ Mullein ⊗ Bughass ⊗ Bergamot ⊗

## EDMUND WILLIAM GREACEN

1877-1949

### Winter Woods

Oil on canvas, 30 x 40 inches  
Signed (lower right): *Edmund Greacen*  
Painted circa 1911

PROVENANCE  
Estate of the artist

### EXHIBITIONS

The Folsom Galleries, New York, *Paintings by Edmund Greacen*, 1911, no. 15; National Academy of Design, New York, *Eighty-seventh Annual Exhibition*, March 9-April 14, 1912, no. 26; The Gage Gallery, Cleveland, *Exhibition of Paintings by Edmund Greacen*, November 16-November 30, 1914, no. 1; The Toledo Museum of Art, Ohio, *Transient Exhibition: Paintings by Edmund Greacen*, checklist of exhibition included in The Toledo Museum of Art-Catalogue of Paintings and Bronzes, December 1914, p. 13, no. 215; Meredith Long & Company, Houston, *Edmund Greacen American Impressionist*, January 13-February 7, 1981; Berry-Hill Galleries, *Reflections on Snow: Winter Landscapes by American Artists 1880-1925*, February 10-April 16, 1994

### LITERATURE

Elisabeth Jane Merrill, "Artist Sees Tints Many Never Know," *Toledo Blade*, December 11, 1914, p. 4

*Edmund William Greacen is best remembered today for the landscape and figurative compositions he painted in Giverny, France, and Old Lyme, Connecticut. Upon settling in Giverny, in 1907, Greacen was influenced by the art of Claude Monet and developed an Impressionist style. He became a member of "The Giverny Group," which also included Frederick Frieseke, Richard Miller, Lawton Parker, Guy Rose, and Karl Anderson, and he painted numerous views of the River Epte and the area's lavish gardens. Not long after returning to America in 1909, Greacen began to spend long periods of time in Old Lyme, where from 1910 to 1917, he was a member of the town's thriving artists' colony, which centered its activities around the home of Miss Florence Griswold.*

*WINTER WOODS was painted in Old Lyme and features a view of the Lieutenant River, running behind the Griswold House. Paths wound down from the house to the riverside, prompting many artists' to paint scenic landscapes from there. Having moved from Giverny to the artists' colony of Old Lyme, Greacen shifted from painting views of the poplars along the River Epte to the cedars, elms, and beeches along the Lieutenant. In WINTER WOODS, he eloquently captured the fragile beauty, hazy morning light, and hushed silence of winter in Connecticut.*

*Greacen was one of the few artists who worked in Old Lyme during the winter. His paintings during this season were undoubtedly inspired by the leading American delineators of winter at the turn of the century, including Birge Harrison, Willard Metcalf, Walter Launt Palmer, and John Twachtman. Paintings of the American winter flourished during this period, as artists recognized the rare beauty of the American landscape under a heavy snow. Harrison remarked that snow in America is a "special feast for the eyes and spirit . . . It is the snow which gives to our winter landscape its greatest beauty" ("The Appeal of the Winter Landscape," *FINE ART JOURNAL* 30 [March 1914]: 196).*

*In WINTER WOODS, pattern is emphasized, the surface has an encrusted Impressionist impasto, and the palette consists of white and pale shades of gray, green, brown, blue, and lavender. The painting is predominantly grayish-lavender in tonality. An art critic for THE NEW YORK TIMES noted the influence of Whistler in Greacen's "motif of subduing an arrangement of natural forms to a note of color through which nature is simplified and given a subtly pervasive unity . . . In different pictures he raises or lowers the key, but they are all faithful to one strain that is nothing if not serenely exquisite" (otherwise unidentified clipping, Edmund Greacen Papers, Archives of American Art, microfilm roll no. 99: frame 144). Greacen thought highly of WINTER WOODS, and he featured the painting in his one-man shows at the Folsom Gallery, the Gage Gallery, and the Toledo Museum of Art.*





**JOHN R. GRABACH**  
1886-1981

**Connecticut River in Winter, Deerfield**

42 x 48 inches  
Signed (lower right): *John R. Grabach*  
Painted circa 1914

EXHIBITION

Berry-Hill Galleries, *Reflections on Snow: Winter Landscapes by American Artists 1880-1925*, February 10-April 16, 1994

*Grabach created an ambitious group of winter landscapes while living in Greenfield, Massachusetts, near the Connecticut River, from 1912 to 1915. These snow scenes brought him early recognition, and his unlocated BANKS OF THE CONNECTICUT RIVER was selected for inclusion in the Panama-Pacific International Exhibition of 1915. Grabach's fondness for the landscape of the area inspired him to move from his native New Jersey. In Greenfield he made his living by designing silverware for the Rogers, Lunt, and Bowlen Company, and spent weekends and evenings painting out of doors. During the winter, he used an abandoned shack overlooking the Connecticut River both to store his easel and canvases and to warm his hands.*

*CONNECTICUT RIVER IN WINTER, DEERFIELD was painted around 1914. As in other landscapes of the period, Grabach employed a high horizon and gave primary attention to a close-up exploration of snow and the zig-zagging banks of the river. The composition verges on abstraction and recalls snow scenes by Twachtman. Its subtle color scheme, vivid treatment of light and atmosphere and aggressive handling of paint also recall pictures by that American Impressionist. White dominates the color scheme, but it is contrasted with a variety of hues. At the top of the picture the setting sun casts a golden orange on the tips of trees and patches of snow. Shadows and reflections are shades of blue, green, brown and white. As Virginia M. Mecklenburg has noted, in Greenfield Grabach began to develop a "special interest in the movement of lines and shapes across the surface of the canvas. [The] movement and alternation of subtle shapes of color indicate a tentative exploration into the patterning of colors" (JOHN R. GRABACH, SEVENTY YEARS AN ARTIST [Washington, D.C.: National Collection of Fine Arts, 1980], p. 9).*



**ROBERT HENRI**

1865-1929

**The Arched Bridge**Oil on canvas, 26 x 32 inches  
Painted in 1899PROVENANCE  
Estate of the ArtistLITERATURE  
Robert Henri Record Book, 208A

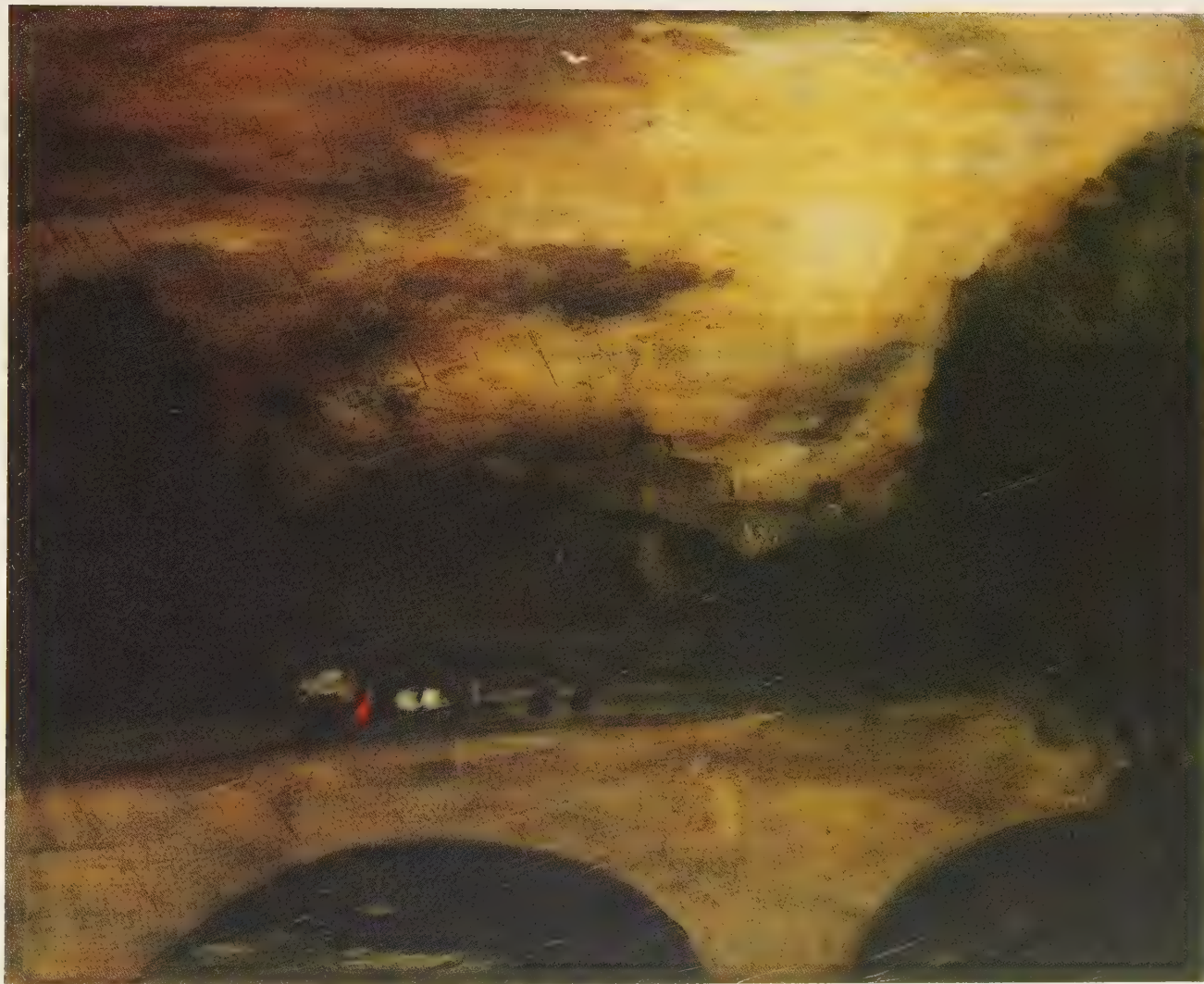
*During the period 1890-1903, Henri was principally a landscape painter, pursuing an interest that had started in the late 1880s, when he became enamored with painting outdoor sketches during summer recess from academic training in France. Henri's experience painting outdoors soon led him to experiment with Impressionism and to paint broadly brushed landscapes in which he recorded the rich effects of color and the transient effects of light. By 1895, Henri began to adopt a style that was equally bold in paint handling, but which emphasized chiaroscuro effects and employed a more somber range of colors, reflecting his admiration for Manet, Hals, Velazquez, and Rembrandt as well as seventeenth-century Dutch landscape painting and the nineteenth-century Barbizon School.*

*The ARCHED BRIDGE was painted in France in the late 1890s; listing the picture in his record book, Henri was unsure of the exact year it was executed and, therefore, dated it 1898-99. It was, in fact, painted in September 1899, during a brief sojourn in Alford, immediately southeast of Paris, at the confluence of the Marne and Seine. It is one of several canvases Henri is known to have painted in the area that feature one of the two adjacent bridges, collectively called the Pont de Conflans, which span the two rivers and lead in the direction of Charenton or Ivery-sur-Seine.*

*Henri's nocturnal view was probably painted from the vantage point of an upper-story apartment window. In Alford, he seems to have worked often from such an elevated point of view. In the late 1890s the artist began to break away from his customary practice of painting small studies or pochades on the spot and then using them to produce larger efforts in the studio. Bennard B. Perlman has noted that "with a variety of views available from . . . windows, he [started to paint] directly on . . . bigger canvases in the comfort of indoors" (ROBERT HENRI: HIS LIFE AND ART [New York: Dover Publications, 1991], p. 46).*

*During Henri's nearly year and a half stay in France, he came to consider his works "much stronger in light, color, drawing" (quoted in Perlman, p. 40, ff 37). The palette of THE ARCHED BRIDGE consists almost entirely of blacks and grays, and values are exaggerated, while forms are blurred. Henri's broad and vigorous brushwork conveys his emotional response to the unfolding spectacle, and the tonality establishes a strong sense of mood. Through his color and technique he conveys the force and drama of the rainstorm. In Alford, Henri executed several paintings of storms. He was fascinated by the phenomenon's dynamic nature: its restless, shifting currents of wind, and the turbulent play of light, shadow, and color.*





## ROBERT HENRI

1865-1929

### Jessica Penn with Feather (The White Plume)

Oil on canvas, 46 x 32 inches

Signed (lower right): *Robert Henri*

Signed (on back, upper right): *Robert Henri 169E*

Painted in January 1908

#### PROVENANCE

Estate of the Artist; Jo Ann Larkin, Chicago; Campanile Galleries, Chicago; Robert P. Coggins, Marietta, Georgia; Ira and Nancy Koger, Jacksonville, Florida

#### EXHIBITIONS

MacDowell Club, New York, 1909; *The 2nd Indiana Circuit Exhibition*, organized by the Richmond Art Association, Richmond, Indiana (toured in Indiana: Fort Wayne Public Library, March 9-March 20, 1910; WMCA, Lafayette, April 1-April 12, 1910; Heminway Homestead, Terra Haute, April 15-May 8, 1910; The Commercial Club Rooms, Muncie, May 20-June 1, 1910; Vincennes High School, Vincennes, June 16-June 30, 1910; John Herron Art Institute, Indianapolis, July 14-September 13, 1910; Richmond Public Art Gallery, September 15-October 31, 1910); Galleria D'Arte, Chicago, *Rediscovering American Art*, October 1-November 15, 1967; Campanile Galleries, Chicago, *Renaissance of American Art*, 1968; Oklahoma Art Center, Oklahoma City, *The Eight*, March 7-April 4, 1971; Chapellier Galleries, Inc., New York, *Robert Henri (1865-1929)*, October 15-November 27, 1976, no. 32 (reproduced); Memorial Art Gallery of the University of Rochester, Rochester, N.Y., *Selections from the Robert P. Coggins Collection of American Painting*, February 25-April 10, 1977 (toured: The High Museum of Art, Atlanta, Ga., December 3, 1976-January 16, 1977; Herbert E. Johnson Museum of Art, Cornell University, Ithaca, N.Y., May 4-June 12, 1977); The George D. and Harriet W. Cornell Fine Arts Center, Rollins College, Winter Park, Fla., *The Genteel Tradition: Impressionist and Realist Art from the Ira and Nancy Koger Collection*, November 1, 1985-January 26, 1986; The Fine Arts Center at Cheekwood, Nashville, Tenn., *Selections from the Ira and Nancy Koger Collection of American Paintings*, June 10-July 30, 1989 (toured: Cummer Gallery of Art, Jacksonville, Fla., August 10 - September 24, 1989)

#### LITERATURE

Robert Henri Record Book, No. 169 E; *Renaissance of American Art* (Chicago: Campanile Galleries, 1968), n.p. (reproduced); *American Paintings* (Chicago: Campanile Galleries, 1970), n.p. (reproduced); Bruce Chambers, *Selections from the Robert P. Coggins Collection of American Painting* (Rochester, New York: Memorial Art Gallery, 1976), pp. 12, 53 (reproduced twice); Donald D. Keyes, *The Genteel Tradition: Impressionist and Realist Art from the Ira and Nancy Koger Collection* (Winter Park, Florida: The George D. and Harriet W. Cornell Fine Arts Center, Rollins College, 1985), pp. 48-49 (reproduced twice, including cover); *Selections from the Ira and Nancy Koger Collection of American Paintings* (Jacksonville, Fla.: Cummer Gallery of Art, 1989), pp. 18, 40 (reproduced)

*Jessica Penn with Feather* was executed in January 1908, shortly before the landmark exhibition of *The Eight* at the Macbeth Gallery in New York. Penn was Henri's favorite model during the years 1902 to 1908. He painted her attired in a dress of black silk, yellow satin or brown velvet, wearing gloves or holding them in her hand, and adorned in a variety of hats and neckwear. Penn also served as model for Arthur B. Davies and George Barse, Jr., and in later years was a dancer with the Ziegfeld Follies.

Beginning in the first decade of the twentieth-century, Henri devoted his attention almost exclusively to figure painting, and his early works of this type rank among his most significant efforts. In contrast to the figurative paintings of such contemporaries as Sargent, Chase, and Paxton, Henri was less concerned with his models' physical beauty than with their spirit, liveliness, and personality. Henri treats Penn with obvious delight and warmth; her silk dress, plumed hat, and glove are meant to emphasize her inherent grace and delicacy.

*Jessica Penn with Feather* is characteristic of Henri's works of 1900 to 1910 in its spot-lit treatment of form, dark background, and fluid brushwork. The artist's rendering of the folds and lines of Penn's dress and glove convey a sense of movement and vitality. In his book *THE ART SPIRIT*, Henri recommended to students of painting that "clothes should not have limpness but the beauty of activity," and that it is better to "paint the gesture of the hand than the head" (*THE ART SPIRIT* [New York: J.B. Lippincott Company, 1939], pp. 264, 265). Interestingly, in January 1908, Henri executed a full-length painting of Penn adorned in the identical hat and dress (Private Collection).





**ROBERT HENRI**

1865-1929

**Newsgirl, Madrid, Spain**

Oil on canvas, 24 1/8 x 20 1/8 inches

Inscribed with title on edge of canvas

Inscribed with artist's record number (on reverse): *E 211*

Painted 1908-1910

PROVENANCE

Estate of L. Arnold Weissberger

EXHIBITION

New York Cultural Center, New York, *Robert Henri: Painter-Teacher Prophet*, October 14-December 14, 1969, no. 44 (as *News Girl*)

LITERATURE

Robert Henri Record Book E, Number 211; Robert Henri Diary, August 21, 1908, Robert Henri Papers, Archives of American Art, microfilm roll number 886, frame number 099; Alfredo Valente, *Robert Henri: Painter-Teacher Prophet* (New York: New York Cultural Center, 1969), pp. 47, 106 (reproduced)

*NEWSGIRL, MADRID, SPAIN* was, for the most part, painted in Madrid in the summer of 1908. Perhaps desiring a touch of additional color, Henri added the flower in the figure's hair in his New York studio in November 1910. Before executing *NEWSGIRL, MADRID, SPAIN*, the artist painted a half-length of the same model in full face holding a newspaper (later destroyed). Henri noted in his record book that the model was a local servant. Interestingly, she resembles the seated young woman with wide-open eyes and parted lips in John Singer Sargent's *EL JALEO* (1882, Isabella Stewart Gardner Museum).

*NEWSGIRL, MADRID, SPAIN* reflects the influence of Velazquez, Hals, and Manet in its bravura brushwork, rapid modeling and dramatic use of chiaroscuro. In symbolic fashion, the artist considered the red in a young girl's cheek to be a manifestation of youth and health (Henri, "Progress in Our National Art Must Spring from the Development of Individuality of Ideas and Freedom of Expression: A Suggestion for a New Art School," *THE CRAFTSMAN* 15 [January 1909]: 394). Henri wrote of figure painting: "The only important thing is that a man should have a distinct vision, a new and fresh insight into life, into nature, into human character, that he should see the life about him so clearly that he sees past the local and the national expression into the universal," (quoted in Mary Fanton Roberts, "W. J. Glackens: His Significance to the Art of His Day," *TOUCHSTONE* 7 [June 1920]: 192).



## WILLIAM SERGEANT KENDALL

1869-1938

### A Sphinx

Oil on canvas, 48 x 36 inches

Signed and inscribed (upper right): *Sergeant Kendall c New Haven*

Painted in April-May 1914

#### PROVENANCE

The Artist; Christine Kendall, the artist's wife; Descended in the Family;  
Robert Austin; Private Collection, New York

#### EXHIBITIONS

Art Institute of Chicago, *Twenty-eighth Annual Exhibition*, November 16, 1915-January 2, 1916, no. 193; National Academy of Design, New York, *Ninety-first Annual Exhibition*, March 18-April 23, 1916, no. 157; Knoedler Gallery, New York, *Nineteenth Anniversary Summer Exhibition of Paintings by American Artists*, Summer 1917; Century Association, New York, December 1917; Detroit, Michigan, *The Fourth Annual Exhibition of Selected Paintings by American Artists*, April 9-May 13, 1918; Toledo, Ohio, *The Annual Exhibition of Selected Paintings by American Artists*, June August, 1918, p. 5, no. 192

#### LITERATURE

Sergeant Kendall Account Scrapbook, Sergeant Kendall Papers, New-York Historical Society; Sergeant Kendall Diary of 1914, Sergeant Kendall Papers, New-York Historical Society, entries from April 7-May 30; "Academy Exhibits Its Prize Paintings," *The New York Times*, March 18, 1916, p. 9; "Blot on Spring Academy," *American Art News* 14 (March 25, 1916): 4; "The Red Ticket," and "The Press on 'The Sphinx,'" *American Art News* 14 (April 1, 1916): 4; *The Art Critic*, April 30, 1916; Willard Huntington Wright, "Morituri Salutamus," *Forum* 55 (May 1916): 606-607; W. H. De B. Nelson, "Springtime at the Academy," *International Studio* 58 (May 1916): 89; Letter of William Sergeant Kendall to Roland Knoedler, dated January 18, 1917, Knoedler Galleries Archives, New York; Letter of William Sergeant Kendall to Thomas Gerrity, dated June 11, 1917, Knoedler Galleries Archives, New York;

*A SPHINX* reveals Kendall's thorough and masterful academic technique as well as his aesthetic delight in the human figure. While other of the artist's works share its subtle handling of curves, its cool classicism, and its glowing luminosity, none are more finely painted or original in conception. Kendall's paintings often feature innocent young girls who are coyly posed and discretely covered, but here the girl seems somehow wiser in the ways of the world. Nearing completion of it on May 28th, 1914, Kendall remarked in his diary that "It is certainly the best picture I have painted." He felt equally strong about the canvas three years later, when he informed Roland Knoedler that "it is the best thing technically that I've yet done, as well as the best picture" (Letter of January 18, 1917).

*A SPHINX* was exhibited without great fanfare at the Art Institute of Chicago in 1915. Perhaps anticipating objections in New York, Kendall added the "tenuous drapery [to] the 'nakedness' of his nude" following the Illinois showing (*AMERICAN ART NEWS* 14 [April 1, 1916]: 4). Despite this precaution, *A SPHINX* caused a sensation when it was shown in 1916 at the National Academy. Many were disturbed by the girl's frank, uninhibited expression despite the human skeleton at her feet. *A SPHINX* also had its great admirers, who understood that Kendall was following the academic practice of utilizing the nude to express a symbolic idea and doing so with a touch of exoticism and mystery. *THE ART CRITIC* published a defense, and *THE NEW YORK TIMES* commended the work's "extraordinary pose" while admiring the "strong note of contrast between the softness of the full firm flesh and the harshness of the dry bones" ("Academy Exhibits Its Prize Paintings," *THE NEW YORK TIMES*, March 18, 1916, p. 9).

Responding to Knoedler Galleries director Thomas Gerrity upon the exhibition of the painting in 1917, Kendall offered an explanation: "I shall try to tell you as well as I can what was in my mind in the painting of my picture 'A Sphinx' - I mean apart from my preoccupation with the technical side of the thing - the arrangement, which pleases me as a pattern, was suggested by the form of the Canopic jars of the Egyptians - you remember that wonderful alabaster jar in Mr. Theodore Davis' collection - the one with the portrait head of Queen Tai as a stopper? - and of course the interest in the painting of the whole thing and the beauty of the girl, especially her head. Well, it seemed to me to typify the question which all Youth asks of Life in the presence of Death - Cui bono? - and that may have been one of the sphinx's riddles; and then you know every young woman is 'a sphinx' to every man (young or old!)" (Letter of June 11, 1917).





## JOHN SINGER SARGENT

1856-1925

### A Tyrolese Crucifix

Oil on canvas, 36 x 28 1/4 inches  
Signed and dated (lower right): *J. S. Sargent 1915*

#### PROVENANCE

M. Knoedler & Co., New York, 1915; John Batchelder, 1917; Corcoran Gallery of Art, Washington, D.C., from 1955; Private Collection

#### EXHIBITIONS

Royal Academy of Arts, London, *The 147th Exhibition of the Royal Academy of Arts*, Summer 1915, no. 198; M. Knoedler & Co., New York, *Ninth Annual Summer Exhibition by American Artists 1916*, no. 25; M. Knoedler & Co., New York, *Exhibition of American Painters*, February 15-March 3, 1917, no. 42; Copley Gallery, Boston, *Exhibition of Paintings and Drawings by John Singer Sargent*, January 22-February, 1917, no. 5; Boston, Copley Society of Boston, *Copley Society Centennial Exhibit*, April-June, 1979 [as *The Woodcarver, Tyrol, Austria*]; New York, Whitney Museum of American Art, *John Singer Sargent*, October, 1986-January, 1987, no. 166

#### LITERATURE

William Howe Downes, *John S. Sargent: His Life and His Work* (Boston: Little, Brown, and Company, 1925), pp. 247-248; Hon. Evan Charteris, K.C., *John Sargent* (New York: Charles Scribner's Sons, 1927), p. 293; Charles Merrill Mount, *John Singer Sargent* (London: The Cresset Press, 1957), p. 361; Charles Merrill Mount, "The Works of John Singer Sargent in Washington," *Records of the Columbia Historical Society of Washington, D.C.* (1973-74): 477-478 (reproduced); Patricia Hills, et al., *John Singer Sargent* (New York: 1987), pp. 206, 232 (reproduced)

*In July 1914, Sargent and his friend Lt. Col. Ernest A. Armstrong joined the British painter Adrian S. Stokes and his wife, Marianne, for a vacation in a remote part of the Austrian (now the Italian) Tyrol on the Seisser Alm, a plateau of the Dolomites. A few days after Sargent's arrival, Austria declared war on Serbia, and the artist and his friends were forced by officials to remain in the country until mid-November. Sargent previously visited the region in his mid teens, and was, ironically, drawn back by his warm memories of sketching and fishing in the company of his friend Carl Welsch, who was to provide the house he resided in at St. Lorenzen for the last month and half of his later stay.*

*A TYROLESE CRUCIFIX was begun in St. Lorenzen and finished in Sargent's London studio. Many of the works from the artist's troubled visit to Austria at the onset of World War I bear the date 1915. The carved and painted crucifixes of the Tyrol figure in many of the artist's Austrian watercolors and oil paintings. For example, THE CONFESSION (1915, location unknown) features Tyrol peasants in a rural church and, on a wall above them, a large sculptured crucifix.*

*A TYROLESE CRUCIFIX is filled with symbolic references alluding to contemporary world tensions: the man carves a crucifix with his back to his two boys, who are fighting, and his daughter, who faces the viewer with a poignantly questioning glance. The placement of the family in front of a wall and in shadow conveys a sense of their psychological distance from the pristine, sunlit landscape in the background. Not surprisingly, much of the work Sargent created in Austria contains oblique references to the war—not only wooden Tyrolese crucifixes and people tussling, but graveyards, and a benediction over a mid-day meal—and reflects the mood of his personal plight and that of Europe.*







## GEORGE WESLEY BELLWS

1882-1925

### Clouds and Hills

Oil on canvas, 18 x 21 inches

Signed (lower left): *Geo Bellows*

Painted in 1909

#### PROVENANCE

Mr. Edward Story, gift of the artist, 1909; Mr. William Story, his son, from about 1960; Mr. Richard Story, his son

#### LITERATURE

The Artist's Record Book A, no. 67 B, p. 57

*In 1908, Bellows painted views of the rivers and parks surrounding Manhattan, but it was in Zion, New Jersey, in 1909 that he first extensively painted outdoors, representing nature rather than urban existence. He spent most of a nearly month-long winter stay in this central New Jersey town with his fellow art student Edward Keeffe and the future playwright Eugene O'Neill, with whom he had been sharing an apartment in New York. They stayed in the house owned by O'Neill's father and looked upon the visit as a "back-to-nature trip." Bellows's New Jersey landscapes feature the area's scenic flatlands, wooded hills, shale ridges, and waterways.*

*CLOUDS AND HILLS was painted in Zion and given shortly after its completion to Edward Story, the brother of Emma Story, whom Bellows married in 1910. The artist adopted a dark, low-keyed palette, in which earth tones predominate. He emphasized dramatic contrasts of light and shade and applied paint broadly and aggressively, infusing the work with a sense of immediacy and vitality. Areas of shadow lead the eye up through the picture plane and into the distance, imparting a sense of mystery and foreboding. Bellows was attuned to his teacher Robert Henri's view of nature as charged with a life force. Henri felt that "the various details in a landscape painting mean nothing to us if they do not express some mood of nature as felt by the artist. . . . The true artist, in viewing the landscape, renders it upon the canvas as a living thing" (quoted in William Innes Homer, *ROBERT HENRI AND HIS CIRCLE* [Ithaca and London: Cornell University Press, 1969], p. 48).*



## GEORGE WESLEY BELLAWS

1882-1925

### The Teamster

Oil on canvas, 34 x 44 inches  
Signed (lower right): *Geo Bellows*  
Painted in Camden, Maine, August 1916

#### PROVENANCE

Estate of the Artist; Emma S. Bellows, his wife; Estate of Emma S. Bellows, until 1964; Mrs. Alex Iselin Henderson, Fairfield, Conn.; Estate of Priscilla Alden Bartlett Henderson, New York, until 1980; Private Collection

#### EXHIBITIONS

The Art Association of Newport, Rhode Island, *Exhibition of Paintings by George Bellows, Arthur B. Davies and W. Glackens*, September 4-18, 1917, no. 5; Milch Galleries, New York, *George Bellows*, March 13-24, 1918, no. 7; Randolph-Macon Women's College, Lynchburg, Va., *Ninth Annual Exhibition, Painting and Sculpture*, March 6-31, 1920, no. 14; Milwaukee Art Institute, Wisconsin, *George Bellows*, July-August, 1923; H. V. Allison & Company, Inc., New York, *Paintings by George Bellows*, October-November, 1942; H. V. Allison & Company, Inc., New York, *George Bellows*, May 7-29, 1964, no. 10; Berry-Hill Galleries, New York, *George Bellows*, December 2, 1993-January 15, 1994

#### LITERATURE

The Artist's Record Book B, p. 62; George Bellows, "The Big Idea: George Bellows Talks About Patriotism For Beauty," *Touchstone* 1 (July 1917): 273 (reproduced, as *The Bridge-Builder*); Edgar Holger Cahill, "George Bellows," *Shadowland* 6 (July 1922): 61 (as *The Teamster*); Kenneth M. Ellis, "Bellows Best Seen in Lithographs, Oils Are Disappointing, But One Shows Stature of Artist, The Teamster is Best of Current Showing," *Milwaukee Leader*, July 6, 1923; Charles H. Morgan, *George Bellows, Painter of America* (New York: Reynal & Company, 1965), p. 200; Donald Braider, *George Bellows and the Ashcan School of Painting* (Garden City, New York: Doubleday & Company, 1971), p. 105

*THE TEAMSTER* is one of five paintings Bellows executed in Camden, Maine, in August 1916 that have as their focal point the wooden framework of a ship under construction. The four other pictures are *THE SKELETON* (Wichita Art Museum), *SHIPYARD SOCIETY* (Virginia Museum of Fine Arts), *THE ROPE (BUILDER OF SHIPS)* (Yale University Art Gallery), and *SHIPYARD* (Art Complex Museum, Duxbury, Mass). Bellows spent much of early June through late October of 1916 on the island of Camden, southwest of Bar Harbor on Penobscot Bay.

For much of the nineteenth century, ship building thrived in Maine, especially on the shores of Penobscot Bay. The industry went into serious decline in the late nineteenth and early twentieth centuries, but when full-rigged wooden ships were desperately needed at the beginning of World War I, the highly skilled ship builders who remained in Camden rose to the occasion. Bellows's canvases document this brief but ambitious revival.

Bellows's palette here is bold and works in conjunction with vigorous brushwork to charge the canvas with strong emotional force. Following his exposure to the Post-Impressionist and Fauvist paintings on view at the Armory Show of 1913, Bellows became ever more daring in color and technique, particularly in his treatment of landscape elements. He experimented with pure hues in vibrant combinations, used long, inch-wide brushes in conjunction with a palette knife, and squeezed paint directly from the tube onto the support. It was stormy during much of Bellows's time in Camden, and the inclement weather inspired some of his most dramatic renderings of sky; here the storm clouds are vivid purple and gray.

In 1917, Bellows summed up the feelings he wanted his five Camden shipbuilding paintings to convey: "When I paint the great beginning of a ship at [Camden], I feel the reverence the shipbuilder has for his handiwork. He is creating something splendid, to master wind and wave, something as fine and powerful as Nature's own forces. I get it from him that he is impressed with his own struggle to accomplish this, and when I paint the colossal frame of the skeleton of his ship I want to put his wonder and his power into my canvas, and I love to do it. . . . I am filled with awe, and I am trying to paint as well as he builds, to paint my emotion about him" ("The Big Idea: George Bellows Talks About Patriotism for Beauty," *TOUCHSTONE* 1 [July 1917]: 270).





## GEORGE WESLEY BELLAWS

1882-1925

### Introducing Georges Carpentier: The Dempsey-Carpentier Fight

Pencil and conte crayon on paper, 20 <sup>7</sup>/<sub>8</sub> x 27 <sup>5</sup>/<sub>8</sub> inches

Signed (lower right): *Geo Bellows*

Drawn in 1921

#### PROVENANCE

The Artist; Mr. Frank Crownshield, New York; Mr. Chester Dale, New York, from 1943; Private Collection

#### EXHIBITIONS

Phillips Memorial Gallery, Washington, D.C. *Drawings and Lithographs: George Bellows*, January 14-February 12, 1945, no. 12; National Gallery of Art, Washington, D.C. *George Bellows: A Retrospective Exhibition*, January 19-February 24, 1957, no. 70, pp. 24, 104 (reproduced); Berry-Hill Galleries, New York, *A Sense of the Everyday: American Genre Painting*, May 20-June 28, 1991, no. 51; Berry-Hill Galleries, New York, *George Bellows*, December 2, 1993-January 15, 1994

#### LITERATURE

Charles H. Morgan, *George Bellows: Painter of America* (New York: Reynal & Company, 1965), p. 247; E. A. Carmean, Jr., John Wilmerding, Linda Ayres, Deborah Chotner, *Bellows: The Boxing Pictures* (Washington, D.C.: National Gallery of Art, 1982), pp. 61-62, 92, no. 21 (reproduced)

*This drawing was first owned by the prominent collector Chester Dale. The printer Bolton Brown reported that the editor of the NEW YORK WORLD, Herbert Bayard Swope, commissioned Bellows to make sketches of the Jack Dempsey and Georges Carpentier fight (Bolton Brown, "My Ten Years in Lithography," THE TAMARIND PAPERS 5 [Winter 1981-82]: 18). According to Charles Morgan, "Swope believed the only artist in the world with a reputation for boxing scenes should 'cover' this international bout" (Morgan, p. 247). Ironically, Bellows's drawing of the event does not appear to ever have been published in the NEW YORK SUN. Sketches by the artist Neysa McNein, featuring the boxer's heads, were published in the newspaper the day following the fight.*

*The fight between Carpentier, the European Light Heavyweight Champion, and Dempsey, the World Heavyweight Champion, occurred on July 2, 1921, across the Hudson River from Manhattan, in Jersey City. The promoter Tex Rickard had managed to lease a large parcel of land there and constructed a saucer-shaped wooden stadium with seating for 90,000. The bout received enormous attention in the New York press, partly because of the fighters' sharply contrasting personalities, physical appearance, and recent personal history. Carpentier was a good-looking, charming Frenchman, who had been highly decorated for his valor in World War I. Dempsey was homely, a sulker who had compromised his popularity by having avoided the World War I draft. During the introductions, Carpentier received a markedly greater round of applause. Bellows captured the telling moment, as Carpentier was bailed by the crowd of 90,000 (up to that time, the largest audience ever to witness an athletic event in America) while Dempsey sat in his corner, scowling.*

*The Dempsey-Carpentier fight provided Bellows with an opportunity to explore the personalities drawn to the world of boxing. He focuses equal attention on the people in the ring and those sitting in the \$50 ringside seats, brilliantly capturing the flavor of this major boxing event. Bellows, who often included his own likeness in his boxing pictures, depicts himself in profile at lower left. Lots of modern novelties attended the fight, which Bellows dutifully recorded, including the triple megaphone, or Magna-Vox, at the lower right, and the seat supported by steel rods, where Dempsey sits. While making us aware of the denseness of the crowd, Bellows also conveys spatial expanse through his inclusion of the Jersey City factory in the distance.*

*Bellows executed a second, and almost identical drawing of the scene, which is in the collection of the Boston Public Library Print Division. He almost completely revised his rendering of the ringside crowd and used the Berry-Hill drawing for executing his 1921 lithograph of the subject, in which the image is cropped on all sides, and, as a result the lithograph offers a closer view of the proceedings in the ring. INTRODUCING GEORGES CARPENTIER: THE DEMPSEY-CARPENTIER FIGHT was drawn primarily with the special lithographic crayon provided Bellows by the printer Bolton Brown, and which the artist used almost exclusively toward the end of his life. With it, he achieved rich textures, a variety of gradations of blacks and grays, and an almost classical sense of solidity and feeling of volume. To organize this highly complex and symmetrical composition, Bellows employed the method of Dynamic Symmetry. As E. A. Carmean, Jr., noted, this strict geometrical system, composed of "floating" rectangles and firmly aligned horizontal and diagonal elements, allowed Bellows to establish "a kind of eternal order and rhythm beneath the appearance of reality" (Carmean, p. 45).*







**GEORGE WESLEY BELLWS**

1882-1925

**Mountain Farm**

Oil on panel, 20 1/2 x 24 1/2 inches

Inscribed (on reverse): *Mountain Farm/Geo Bellows*

Painted in October 1922

PROVENANCE

230 The Artist; Emma S. Bellows (wife of the artist); Estate of Emma S. Bellows, until 1969; Lawrence Carter, New York, until 1970; Mr. and Mrs. George J. Arden, New York

EXHIBITIONS

H. V. Allison & Company, Inc., New York, *George Bellows*, May 7-May 29, 1968, no. 13; Berry-Hill Galleries, New York, *Natural Forces: Landscapes by Bellows, Henri and Sloan*, May 13-June 27, 1992, no. 9; Berry-Hill Galleries, New York, *George Bellows*, December 2, 1993-January 15, 1994

LITERATURE

The Artist's Record Book B, p. 287

*Landscape painting was Bellows's dominant interest while he was living in Woodstock, New York, during the summers and early falls of 1920-24. His landscapes feature the pastures, mountains, and houses of this Hudson Valley area and are distinguished by their eeriness and exaggerated treatment of color, light, and line. Warm and cool colors and areas of light and shadow appear to fight for dominance. Yellows and greens, reds and blues, and browns and oranges are placed beside one another and help to create an intense, almost other-worldly mood.*



## WALT KUHN

1877-1949

**Cove, Late Afternoon (Ogunquit, Cove, Late Afternoon)**

Oil on canvas, 20 x 24 inches

Signed (lower right): *W. Kuhn*

Painted between 1911-1915

## PROVENANCE

The Artist; The Estate of Walt Kuhn; Maynard Walker Gallery, New York;  
Private Collection, from about 1965

## LITERATURE

Walt Kuhn File, Maynard Walker Gallery Papers, Archives of American Art,  
microfilm roll 1024, frames 762, 874, 991.

*COVE, LATE AFTERNOON* was painted on one of Kuhn's summer excursions to Ogunquit, Maine during the period 1911 to 1915. In style, the work reflects Kuhn's emulation of the Post-Impressionist paintings of Vincent Van Gogh and the Fauvist paintings of André Derain, Henri Matisse, and Maurice Vlaminck in its bold and intense color, thick and pasty application of paint, and scintillating treatment of light and atmosphere. As in many of the artist's early coastal landscapes, the painting features female figures seated at waterside beside a parasol. Kuhn may have been inspired to incorporate such pictorial elements into his landscapes after viewing the Impressionist paintings of Frederick Frieseke, Lawton Parker, and Richard Miller. He would have become familiar with their paintings at the Madison Art Gallery, where he exhibited in 1910 and 1911.

*COVE, LATE AFTERNOON* is one of Kuhn's few surviving early landscape paintings. Late in life, the artist destroyed most of the works he had created prior to 1920, because he felt that his artistic beginnings were best forgotten. Ironically, surviving examples rank today as among the most daring American landscape paintings of the early twentieth-century and as key examples of the influence of Van Gogh and Fauvism on American art. American art critics of the period admired Kuhn's lavish use of paint and joyous sense of color. A writer for *THE EVENING MAIL* considered Kuhn to be "a thrilling interpreter of the solid and ample external moods of nature" ("An Impressionist Painter," *THE EVENING MAIL*, November 29, 1911). A critic for the *NEW YORK EVENING POST* noted that, in Kuhn's coastal landscapes, "the masses of sea and rock and uneven land, and, to a less extent, foliage and sky, are seen not so much in expanses as in the myriad broken facets which nature turns toward the eye. . . . what he seeks to transfer to the canvas is not a corresponding piecemeal record, but the quality of vivid commotion that enlivens broad surfaces. He is most successful in treating the full glare of the unveiled sun when the complicated visual imagery dances and dazzles" (undated clipping, "Art Notes," *NEW YORK EVENING POST*, Archives of American Art, microfilm roll D240, frame 245).





# SAMUEL HALPERT

1884-1930

## Landscape with Houses (Ridgefield, New Jersey)

Oil on canvas, 21 x 25 1/4 inches  
Signed and dated (lower left): S. Halpert-13

*After ten years abroad, Halpert returned to New York in 1912. He played an important role in introducing American artists to developments in Paris, and he served as the agent for Robert Delaunay and Patrick Henry Bruce at the Armory Show. In this landmark exhibition of 1913 he also exhibited a landscape and still life, which were among the few modernist American pictures featured there. Shortly after Halpert's return from Europe, he met the aspiring young artist Man Ray at the Ferrer Center in New York. Man Ray sought his professional advice and criticism, and the older artist sagely recommended that he break away from schools and academic influences. The two became fast friends, Halpert inviting Man Ray to accompany him on an exploratory visit to the artist colony at Ridgefield, New Jersey. They crossed the Hudson traveling by ferry and took a trolley to the town, just west of Fort Lee at the top of the Palisades. Finding Ridgefield beautiful and a restful retreat from Manhattan, they decided to rent a cottage together for the summer months.*

*LANDSCAPE WITH HOUSES (RIDGEFIELD, NEW JERSEY) was painted in the summer of 1913. At the time Halpert was concentrating on landscapes and still lifes, and in Ridgefield he and Man Ray would paint numerous rooftop views of the town. Influenced by Cezanne, Matisse, and Marquet, Halpert simplified volume and structure, emphasized contour, and broke up surfaces with graduated planes of color. As Diane Tepfer has noted, Halpert "rarely allowed light to affect his color, thus [in his work] nearly equal foreground and background tones produce an all-over surface quality" ("Edith Gregor Halpert and the Downtown Gallery Downtown: 1926-1940: A Study in American Art Patronage," Ph. D. diss., University of Michigan, 1989, p. 26).*







## EUGENE FRANCIS SAVAGE

1883-1978

### Seminoles

Oil on canvas, 30 1/2 x 30 1/2 inches  
Signed and dated (lower left): *Eugene Savage XXXV*  
Painted in 1935

#### EXHIBITIONS

Ferargil Gallery, New York, *An Exhibition of Paintings of the Seminole Indian Country by Eugene Savage*, January 20-February 9, 1936, possibly no. 3  
[*Holocaust*]

*In 1935, Savage traveled to the Florida Everglades to observe and sketch the Seminole Indians. Those living there were of Muskogean stock and had once been part of the Cree confederation. In 1835-42, they offered stout resistance to the United States forces seeking to seize their lands and "remove" them to western reservations. Finally forced to divide, the greater part of the tribe moved to Arkansas, but some managed to hide in the primeval Everglades, where they remained isolated and cleaved to their old ways.*

*Savage, whose journey was a difficult one, created a series of paintings documenting Seminole life ways, dress, and customs. In several of these works he also alluded symbolically to environmental factors affecting the Seminoles' existence. In figural treatment and composition these pictures reflect Savage's fascination with the art of Giotto and Chinese landscape painting, and their decorative quality is an outgrowth of the artist's interest in Art Deco. Before Savage, the Seminoles had primarily been the subject of photographic interest.*

*Savage was particularly impressed by the austerity of Seminole social behavior and the beautiful customs of their everyday life. He remarked: "With the Seminoles, I painted as I saw and felt it, and took care to be authentic on details, knowing that no one else painted the Seminoles—all other Indian painters chose the Western Indians and the Seminoles will in time be only an ethnological relic" ("Eugene Savage Paints Florida Seminoles," THE ART DIGEST [February 1, 1936], p. 13).*

*SEMINOLES was included in the 1936 exhibition of Savage's Indian pictures at the Ferargil Gallery in New York, where it may have been exhibited as HOLOCAUST. Beside the title for this work in the exhibition checklist is the remark "then fire swept through their Paradise." Forest fires are a problem endemic to the region, and fire appears at the bottom and sides of the painting and the landscape is in the throes of cataclysm. Amid this harrowing activity a Seminole family makes their way. Dead fish lie at their feet, and other parts of the painting depict a scurrying deer and two bewildered-looking flamingos. Savage symbolically represents the growing encroachment of civilization on the Seminoles in the Everglades. By the mid-1930s, Florida's increased irrigation needs had resulted in Everglades water channels being lowered and drained, working great hardship on the Indians, as well as on fish and wildlife.*



**GUY PENE DU BOIS**  
1884-1958

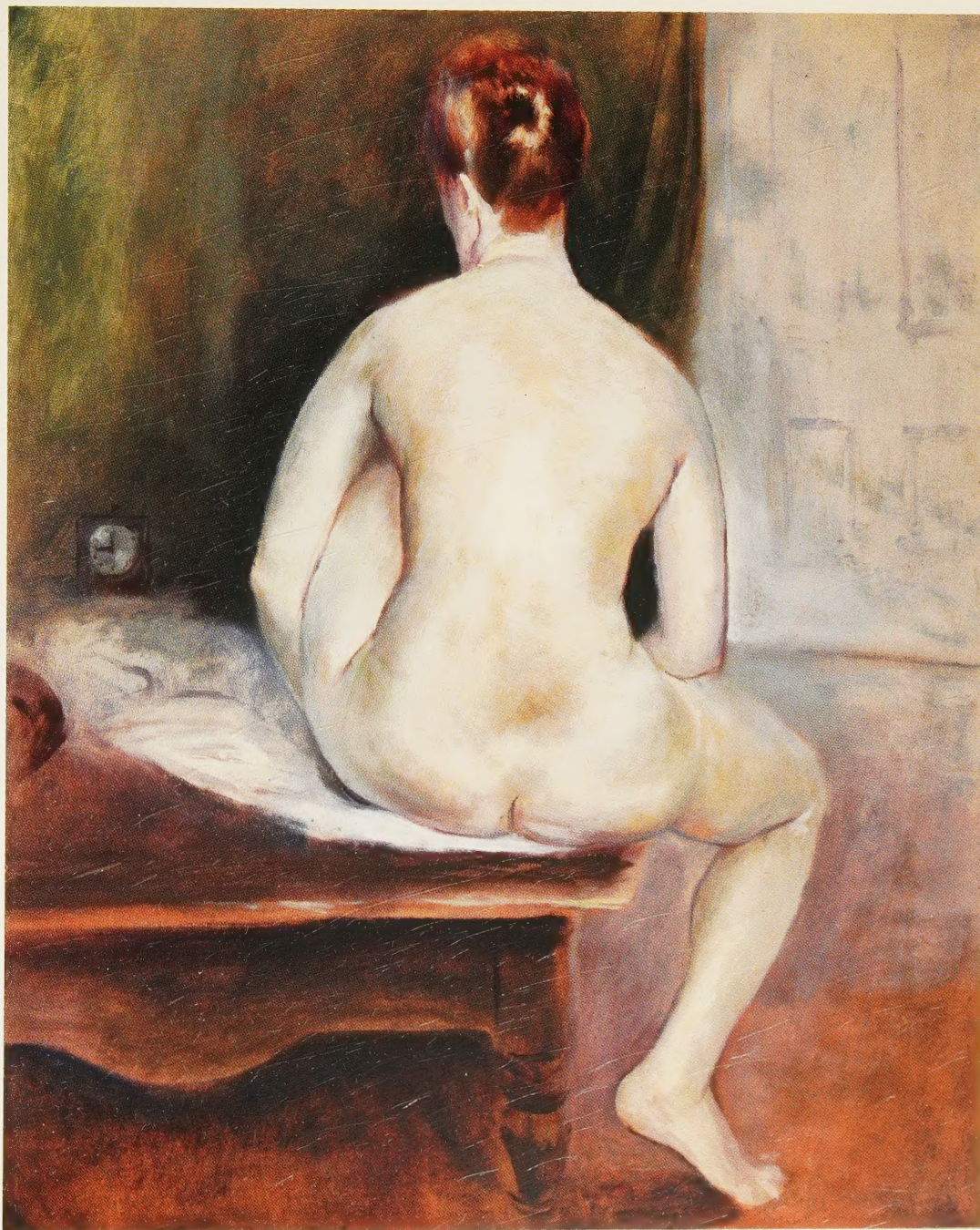
**Nine O'Clock (Seated Nude)**

Oil on board, 25 x 20 inches  
Painted circa 1931

*Du Bois was born in Brooklyn, New York. From 1899 to 1905 he attended the New York School of Art and the Art Students League, where his teachers were William Merritt Chase, Robert Henri, and Kenneth Hayes Miller. In late 1905 du Bois went to Paris for a year and studied with Théophile Steinlen. After returning to America he pursued a second career as an art critic, and in the ensuing years he worked on the staff of the NEW YORK AMERICAN, NEW YORK TRIBUNE, and NEW YORK EVENING POST. He contributed articles to such magazines as ARTS WEEKLY, CREATIVE ART, THE ARTS, and THE NEW YORKER, served as editor of ARTS AND DECORATION, and wrote monographs on John Sloan, William Glackens, Edward Hopper, and Ernest Lawson. His autobiography, ARTISTS SAY THE SILLIEST THINGS, was published in 1940. A life-long advocate of realism, du Bois emulated the broad brushwork and chiaroscuro effects employed by Henri. He favored portraying the middle and upper classes, often with a touch of satire.*

*NINE O'CLOCK (SEATED NUDE) was painted about 1931, one of several "studio pictures" from the early 1930s. These figure compositions feature nude models posed in an interior setting, and they all strongly emphasize volume and roundness of form. At this time the artist strove to "make color build form instead of adding it to the form," and he concluded that a "good painting must be constructed out of the qualities of color or color's properties. It is a great waste of color; a miserable understanding of its properties, to make it a gossamer decoration on a good drawing" (cited in Betsy Lee Fablman, "Guy Pene Du Bois: Painter, Critic, Teacher," Ph.D. diss., University of Delaware, 1981, pp. 189-90). Here the rich color of the curtain, floor, and door serves to heighten the sculptural quality of the figure. Forbes Watson noted that du Bois "enjoys seeing a well-constructed nude and he paints her as if he enjoyed seeing her. Indeed, one of Mr. Pene du Bois' nudes was wont to typewrite his manuscripts while he painted her" (cited in GUY PENE DU BOIS 1884-1958 [New York: James Graham & Sons, 1961], n.p.).*







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Berry-Hill

